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**ARTS**  
PREVIEW  
**2015-16**

**SCHOLARS NEED DOLLARS**

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Tuition on the rise at Vermont colleges

**PROFILING AT POND FEST?**

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Organizers allege police harassment

**SUPPER AND A SHOW**

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A guide to dining on theater nights



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# The Residence Lecture Series



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Tuesday  
9/22



**CHAR MEHRTENS, Ph.D.**  
Professor of Geology

## "The World's Oldest Coral Reef: Vermont's National Natural Landmark"

The Residence at Shelburne Bay Great Room, 3:30 – 4:30 pm

Charlotte has been at the University of Vermont since 1981 and was Chair of the Geology Department from 2003-2011. She received her B.A. from S.U.N.Y. Plattsburgh and her M.S. and Ph.D. from the University of Chicago. Charlotte has received the George V. Kidder Award from UVM in recognition of her excellence in teaching and positive impact on undergraduates both in the classroom and beyond. Her area of scholarship in geology involves interpreting rocks to determine ancient environments and climates and their influence on the biosphere. She recently published a new geology textbook, "How Earth Works."

Wednesday  
9/30



**JANE KOLODINSKY, Ph.D., MBA**  
Professor and Chair, Community Development and Applied Economics Department

## "Food Labeling and Consumers: Controversy, Politics and the Right to Know"

The Residence at Shelburne Bay Great Room 3:30-4:30 pm

Dr. Kolodinsky is Professor in and Chair of Community Development and Applied Economics (CDAE) and Director of the Center for Rural Studies. She specializes in applied economics – the application of the concepts of demand, consumer behavior, and marketing principles to improve consumer well-being. She has a robust interest in Food Systems including the area of consumer food choice, lifestyle and obesity, and the economics of information, especially as it relates to food labeling. She has a B.S. in Nutrition and MBA, both from Kent State University, and a Ph.D. in Consumer Economics and Housing from Cornell University.

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## VIDEO SERIES



Under the City



**Stuck in Vermont:** Ever so gently tucked just north of Vermont, Cam's Cam dropped up in Durable Low Line. The annual festival for takes place this weekend at the Vermont Burlington Hotel & Conference Center.

ON THE COVER  
CHRISTOPHER YOUNG OF SAGA

COVERED BY  
AARON LUTHER OF



## Barely Educational

A student exposes his summer job — at a strip club

BY MATTHEW KOSHER — ILLUSTRATION BY SARAH SPAIN

Summer's nearly over, and those of us heading back to institutions of so-called higher learning must be prepared for the perennial small-talk question: "What did you do over the summer?"

I've had my share of pretty typical jobs — as an ice cream stand here, a retail store there. But this summer, not only did I further my education in an unconventional manner, I now have a reply guaranteed to stop anyone in their tracks: "I worked as a dancer in a strip club."

There are some who would say I wasted my summer. After all, I attended one of the country's more prestigious small liberal arts schools, one with a tremendously popular outreach program. Why didn't I take an internship with Time Life, or study abroad in Milan, or at least pursue an independent research project with my adviser?

To these people I say: the life is only so far in this world that back to work you'll get, ya.

READ MORE AT SEVENDAYS.VT.COM

## 20/20

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# the MAGNIFICENT

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7

1

SATURDAY 10

## SHAKEN OR STIRRED

Classic entertainment and contemporary cool collide in a dazzling display in *Ballets With a Twist: Hot Jazzy and Other Spirited Dancers* (pictured). Titled for its timeless American cocktails and rockabilly, vignettes and dance routines such as "Whiskey Tango," "Manhattan" and "Ray Rogers," feature intoxicating choreography by artistic director Marilyn Adams. Raise your glass this Saturday at the Spruce Peak Performing Arts Center.

SEE CALSANDRIA/LETTING ON PAGE 55

2

TUESDAY 22

## Northern Exposure

While Michigan fans *Lead Us Now* have been fixed on the "blue hole" concept, their music companion has the opposite of the hole. The band's 2013 album *Stronger Than Us* is packed with driving songs of love, death and revenge, conjuring Johnny Cash no less in "Memorial A Song." Sam Schneider and company head to Hager Ground in South Burlington with guitarist Dave Moritz.

SEE GEAR UP/DOING IT ON PAGE 36

3

FRIDAY 18

## Piano Man

Washington, Del., isn't exactly known as a hotbed of jazz music, but it did produce pianist and composer Melvin Shipps. Once led by Art Shost, Jazz was an "absolutely great mix of jazz and blues." Shipps' improvisational playing is well-balanced with an understated yet pleasing harmonic experience. The *Melvin Shipps Trio* appears at the PhysioSpace on Friday.

SEE CALSANDRIA/LETTING ON PAGE 54

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SUNDAY 20

## Sweet Beginning

Let's face it — it's time to bid farewell to summer and welcome autumn when both the air and the apples are crisp. The *Shoshone Apple Fest* opens its gates to this fall-themed season with an afternoon of fall festivities. An apple pie competition and a selection of apples, both hard and soft, gets folks into the spirit.

SEE CALSANDRIA/LETTING ON PAGE 57

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SATURDAY 19

## For the Birds

Audubon Festival events invite enthusiasts to spend their wings on the weekly *Celebration of Birds*. Fans of Audubon Birds' Place to Charlotte's but get lost from former annual demonstrations. Listening and seed-saving exhibits, and the chance to mingle with area experts. Local birds and live music by Aaron Horn complete this well-thought effort.

SEE CALSANDRIA/LETTING ON PAGE 52

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ONGOING

## Making Impressions

Art takes shape in three dimensions at the Corning South & Sculpture Center's "Memory Walk: Sculpture 2013." In Woodstock, Quidville and OJ visitors are taken into site-specific sculpture installations and performance pieces to compose an exhibition around the theme of local Indian Onondaga by Samuel Spelman. Many Zappella, Scott Harris and others are on display at this vibrant outdoor showcase.

SEE REVIEW ON PAGE 38

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SATURDAY 19 &amp; SUNDAY 20

## No Reservations

Come in, get it! Polesies rush to Huntington College Park for *Kat by Northbrook*, a festival presented by the Strong Pencakes and Hager Ground to celebrate all things local and local. Live music, food, beer, wine, local vendors and more than 200 items from local vendors, dining, drinking, listening and buying. To the go! Kat, Northbrook, Hager Ground.

SEE CALSANDRIA/LETTING ON PAGE 56





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## Anybody's Business?

**F**or the past 18 years, **PHIL SCOTT** has served as a state senator and lieutenant governor while simultaneously running DuBois Construction, a Midland construction business he co-owns. During that time, DuBois did \$579 million worth of business with the state—in a merger of \$352,338 a year.

Through eight election campaigns, Scott's political adversaries never questioned whether the company's bidding on state contracts posed a conflict of interest.

That changed last week when Scott announced he's running for governor next year. His political rival suggested that, at the very least, there's an appearance of a potential conflict. They questioned, if Scott's elected governor, whether state workers would feel even an unspoken pressure to help out the boss' old company by tossing DuBois a few state contracts.

"I think it's incredibly difficult to walk yourself off these decisions that will continue working for you that will ultimately benefit you as an owner of the company," says **MATT DUMAIS**, a former state senator and Democratic candidate for governor.

Scott's other political rivals offered up similar thoughts — and raised questions about whether Scott's company should have been doing business with the state all along.

The 57-year-old Republican is in a unique position. Plenty of governors — including the current one, outgoing Gov. **STEWART MANSUETI** — have owned businesses before they won election to the state's top office, but none to most in history has done business with the state.

Does Scott's situation pose a real conflict — or is it a manufactured controversy? The voters will ultimately decide, but the issue brings up interesting questions and potential pitfalls for Scott's critics, who might find their fingers are pointing back at their allies — and themselves.

Elected officials in such situations should tell their businesses, says **SPENCER SPARKINS**, senior policy counsel and legal director at the Washington, DC-based open government advocacy group Common Cause. The next best thing would be to establish a blind trust — but Sparkins says trusts are never entirely blind.

Scott, who's owned DuBois Construction with cousin **BOB DUBOIS** since 1988, says he consulted lawyers and thought hard about what to do with his business before announcing last week that he would run for governor. His main goal, he says, was making sure the company, which employs 30 workers, survives. Selling would be a realistic option, Scott says it's for him or the employees who depend on DuBois.

"I think it's perfectly reasonable and essential that someone contemplating this position separate themselves from their business," Scott says. "I'm not sure it's reasonable to ask a family-business owner to give up something that they spent so many years building. I think transparency is the answer."

State contracts are public, Scott notes. They typically go to the low bidder in a process in which all the competition are vetted. Such contracts — most with the Agency of Transportation for jobs such as digging culverts — account for roughly 10 percent of DuBois' business, though the amount varies widely by the year, Scott says. DuBois does earthwork — roads, water, sewer, site preparation — but not construction.

**I'M NOT SURE IT'S REASONABLE  
TO ASK A FAMILY-BUSINESS  
OWNER TO GIVE UP SOMETHING  
THAT THEY SPENT SO  
MANY YEARS BUILDING.**

LT GOV. PHIL SCOTT

Scott considered ending the company's business relationship with the state, but "that wouldn't be the right partner," he says.

So he decided he'd likely put the company in a blind trust that would insulate him from decisions, including which state contracts DuBois should bid on. It's an unusual use of a blind trust. Most elected officials who employ such an arrangement are insulating themselves from decisions about investments.

Critics say everybody will still know DuBois is Scott's company.

"I don't see how that fits the definition of a blind trust," says Dumas, adding that if he's elected he would sever ties with his employer, Google.

"I'm not sure I would make the same decision," says **DAVID SPENCER**, a Democratic candidate for governor if he gets the job. Scott says he'd leave the Burlington law firm **Diane Knapp McAndrew**, in which he is a partner.

Asked about Scott's dilemma, Republican **BRUCE LEMAY**, who's retired after a career on Wall Street, said via email "It may be that if he's elected he should consider whether it's not to bid on state projects or those that the state has either administrative or monetary oversight. The people of Vermont need a conflict-free governor."

Dumais' response, again, was that she left her job last week on Agency of

Transportation secretary to avoid a conflict of interest so she launched her own campaign for governor.

"I really think that there is a potential appearance of a conflict of interest," Minter says.

But Minter's former position — naming the agency that does all state contracts — illustrates the conundrum.

As secretary of transportation, Minter says she questioned a couple of contracts between the agency and DuBois Construction, knowing that the lieutenant governor co-owns the business.

"I was concerned about a potential conflict," she says.

Minter says she sought the advice of the attorney general's office. The answer: The DuBois contracts posed no problem.

Attorney General **RALPH MANSUETI** says Vermont doesn't have a state law that prohibits an elected official from doing business with the state. If uncertain, it's awarded through a competitive bidding process, he doesn't see a legal problem.

Practically speaking, Ferrall says, state officials in a Scott administration would want to be able to prove the contract was awarded to the lowest bidder and that the job was done right. "A commissioner or secretary making a decision on a service or product would be a decision of that fact — is this a sweetheart deal?" he says.

The most never issue during Scott's three campaigns for lieutenant governor, but he avoids now also questions whether Scott should have been allowed, as a state senator, to bid on state contracts. After several years, he chaired the Senate Institutions Committee and served as vice chair of the Senate Transportation Committee, both of which oversee state construction contracts.

Dumas served in the Senate with Scott for some of those years.

"I had no idea he was part-owner of a company bidding on state contracts," Dumas says.

A governor, as the head of state government, would have even more of a potential conflict, Minter says. At the same time, Minter defends the state bidding process.

"There's a very clear set of guidelines," she says.

Therein lies the challenge for Scott's critics.

"If they're accusing me of some kind of collusion, it takes a couple of people to make that happen," Scott says.

In the Senate, Scott was appointed and reappointed as committee chair and vice chair with the backing of Democratic senators, including Stantis and his predecessor, as is Senate president pro tem, **PETER WELLS**.

POLITICS







# Do the Math: College Tuition Is Rising Faster Than Inflation

STORY AND PHOTOS BY MOLLY WALSH

**A**lex Reid, a 17-year-old from California, sat on the front porch of a dormitory at Champlain College, where she just started her freshman year. She typed on her laptop, swapped to music streaming from a portable speaker, and chatted with other students in shorts and T-shirts, happily soaking up their first taste of college life.

These good vibrations don't come cheap: Champlain tuition, room and board cost \$51,686 this year. Reid's payment plan is straightforward. "For me it was loans, lots of loans," she said.

College students back in school face big, scary numbers. How big?

The annual cost to attend Vermont's priciest residential colleges has surpassed \$60,000. That's more than twice what the average Vermonter earns in a year.

The state's three most expensive schools for combined tuition, room and board are all private institutions. Landmark College (\$61,811), Bennington College (\$61,796) and Middlebury College (\$61,044).

Highly selective Middlebury claims the No. 4 spot for best national liberal arts college on this year's U.S. News & World Report rankings.

Bennington is a small college with an artsy reputation that attracted modern dance great Martha Graham and Pulitzer Prize-winning novelist Donna Tartt. Landmark in Putney, offers specialized programming for students with disabilities, including autism and attention deficit disorder.



"We have more than 200 faculty and staff for just under 500 students," Landmark president Peter Eiken said in an email. "Our classroom ratio of students to instructor is very low, allowing for individualized attention. We do not have a huge endowment that can support our operating budget, so revenue to run the model comes from tuition and fees."

The lowest prices for nine-month residential undergraduate schools are at the Vermont state colleges. In-state rates at both Lyndon State and Johnson State run \$19,690; Castleton University costs \$28,944.

New York's state schools are a little more affordable. Across Lake Champlain, at SUNY Plattsburgh, in-state students pay \$17,840.

Deal hunters who can live at home and avoid shelling out for room and board get the best price on higher education at the Community College of Vermont, which has campuses in Windsor and at 11 other locations

around the state. CCV tuition for a full course load runs \$5,805 for an in-state student.

Private Goddard College in Plainfield, show master of playwright David Mamet, is also championing a low-maintenance model. Students come to campus for about eight days each semester and return home to do most of their work. The format allows for savings on room and board. Tuition this year for a bachelor of arts student runs about \$15,500.

Whether they attend the priciest schools, the least expensive or something in between, many students say they place the financing together with grants, loans, and the Bank of Mom and Dad.

Laurin Tecci, a University of Vermont junior from Massachusetts, has taken out loans, and received scholarship support. But her parents are paying a big chunk. "If I didn't love my parents, then I would never, ever have been able to attend a university like this," Tecci said.

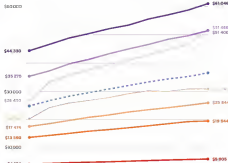
## TUITION, ROOM AND BOARD AT VERMONT COLLEGES

Compiled by Molly Walsh, Andrea Gossens and Molly Walsh

Sources: National Center for Education Statistics; listed colleges

Data in this chart does not include student fees. Data reflects some variations in offerings: Bennington College, for instance, does not offer room. Per state schools, in-state rates are shown.

An inflation graphic that tracks costs for all colleges with full-time residential programs in Vermont in order of ascending cost.





This year UVM tuition, room and board came to \$58,338 for out-of-states such as Texas. As she walked up Maple Street in stargaze, sandals and a swinging sundress, Teet looked the part of carefree college student. But college comes with worries about money, she said, and the cost is setting her against and debt. "It's not conducive to supporting the lives of young people."

UVM officials concede the price is steep for non-Vermonters. "It is a stretch for a family from out of state who's low-income or middle-income to come to the University of Vermont," said Stacey Russell, UVM's vice president of enrollment management. But the out-of-state rates make the university affordable for Vermonters of all socioeconomic levels, and that is the institution's focus, Russell said.

Vermonters pay \$25,844 to go to UVM. Last year 84 percent of in-state students paid no tuition at all as a result of financial aid. That number jumps to 46 percent when it includes

students who attend for free because a parent works at the university. But the bills don't necessarily stop at tuition, room and board.

Many schools add mandatory fees for technology, recreation and other costs. At Stirling College, in Craftsbury Common, students pay an extra \$1,750 each semester, which includes a "global field studies fee." This helps ensure that all students can afford to study abroad, regardless of need, according to college spokesman Christopher Poirerstein.

Officials at Norwich University in Northfield, the nation's oldest private military academy, estimate that new students need to budget about \$2,000 for uniforms on top of \$54,608 this year for tuition, room and board.

Prices at most schools have climbed faster than many consumer products. Champlain College's tab is nearly double the \$35,550 that the school charged in 2006-2007. The hike over five was a deliberate strategy to help the college build new dorms, classrooms and dining halls. In addition, Champlain established study abroad programs and accelerated its transition from a junior college to a four-year school.

The price increase has delivered a conservative result, according to David Provost, Champlain's senior vice president of institutional advancement and finance. It has made Champlain more affordable.

Because the school is changing more, Provost reasoned, it can set aside money from those who can pay the tuition to assist those who cannot — as UVM and its other competitors already do.

Today about a quarter of Champlain's students are eligible for federal Pell Grants — up from 3 percent 10 years ago. That allows the school to enroll more low-income students, Provost said.

Champlain's annual financial-aid budget has grown from \$14 million to about \$30 million over the past decade, Provost said. About 95 percent of Champlain students receive some form of assistance.

Student enrollment — not counting full-time online students — has grown from about 1,700 in 2005 to 2,200 today, and there is no indication that price increases have scared them away, Provost said. They come from 37 states and abroad for career-focused programs

such as game design, creative media and marketing. Champlain was recently named No. 1 in the North in U.S. News & World Report's Most Innovative Schools category.

Based the Champlain student from California, "picked this college because of the name" — in her case, computer forensics. He hopes that being able to analyze computer and internet activity for security purposes will lead to lucrative job offers.

She said she doesn't know exactly how much she'll owe when she graduates. The average debt load for Champlain students upon graduation is around \$20,000, Provost said.

Many factors drive the price increases. Private schools rely heavily on donations, endowments and tuition-paying students who can help subsidize needy ones. If any of those revenue sources dwindle, it puts pressure on prices.

Levels of taxpayer support also influence public-school rates. The Vermont legislature allocated \$42.6 million to UVM this year, up about 4 percent from the previous year. But the state appropriation to Vermont State Colleges — \$20.4 million — has been flat for three years running. Vermont's support of higher education is measured in comparison to many other states, and lobbying the legislature has done little to change that.

Meanwhile, schools feel pressure to offer new programs and amenities to attract applicants from the pool of college-age students, which is shrinking in the Northeast. Last spring UVM began construction on a \$104 million science, technology, engineering and mathematics complex.

For a host of reasons including salaries, real estate, shifting endowments, new programming and varying levels of state support, college costs have been increasing faster than inflation, according to a study by the College Board, the private corporation that administers the higher education Barometer. While the Consumer Price Index rose 2 percent between July 2013 and July 2014, the in-state price of public institutions rose 2.9 percent,

and the cost of private institutions rose 3.7 percent.

College administrators like to emphasize the net price to students — after financial aid — rather than the sticker price. For example, at Middlebury, the average net price in 2013-2014 was \$39,703 for beginning under graduates who received financial aid, according to the U.S. Department of Education.

UVM's website includes a net price calculator, so families can plug in their income and assets to get a rough estimate of what costs are likely to be after loans and grants.

Tuesday, UVM posted new federal data at [collegescorecard.gov](http://collegescorecard.gov) that showed net price for Vermont students who got federal aid was \$14,878 — nearly \$2,000 below the national average.

For many young people, however, the price is still too high. Michelle Richter of Winslow is starting coursework in philosophy at Community College of Vermont this semester. But many of her friends are opting out of higher ed "because there's no way

they could even begin to afford to go to college, even with grants and scholarships," she said.

Sitting in the CCV courtyard as a hot afternoon sun heavy traffic whizzed by on Route 15, Richter said she hopes to obtain a certificate within a year.

She figures after grants that will cost her around \$1,000. While that's reasonable compared to many college bills, Richter also has a \$10,000 student loan to pay off from nine years at Bay Path University in Longmeadow, Mass. She works part-time as a sales associate at the Ben-Ton department store at the University Mall.

By her calculation, though, the investment is worth it. Richter is confident she will land a job after she completes her certificate.

"My thinking was, to get ahead in this world, you really need a college degree of some sort, and I just can't afford and try to make it with a high school diploma," Richter said. "I just never going to get anywhere in life." ☐

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Loren Teet

## FOR ME IT WAS LOANS, NOT COLLEGE.

ALAN REID  
CHAMPLAIN COLLEGE



Michelle Richter

■ Middlebury College

■ Saint Michael's College

■ Champlain College

■ Average

■ Burlington College

■ University of Vermont

■ Castleton University

■ Community College of Vermont



# Spoiler Alert: How a Burlington Restaurateur Served Bernie Sanders

BY MARK DAVIS

**B**ove's Café is a landmark in Burlington, and Bernie Sanders is arguably the restaurant's most recognizable regular. He has dined in the Old North End Italian joint for decades and treated its Old-World charm and reasonable prices during his presidential campaign.

But his relationship with Bove's goes well beyond heaping plates of pasta. Three decades ago, the paths of leftist politician Sanders and old-school restaurateur Dick Bove intertwined in a way that made the latter an important footnote in a chapter of Vermont political history.

"Bernie wouldn't be where he is today if it wasn't for that, I believe," Bove recently said of his own dark-horse candidacy in the 1981 Burlington mayoral race.

Bove was four when his family opened its Pearl Street restaurant in 1941. Forty years later, he was there every night, starting Toronto sauce in the copy and mounting Art Deco cutlery.

Bove also served on the city's five commission — a body that, back then, had a lot of power. Burlington had a decentralized system of government. Commissioners, appointed by the mayor and aldermen, supervised city departments, hired and fired staff and set policy goals. Spots on city commissions served as stepping stones to higher office.

Bove, who he had no grander political ambitions, cherished the role. This, says Mark Bove, remembers him jumping on fire trucks and assisting firefighters on the scene.

At city hall, Mayor Gordon Paquette, a Democrat who had been in power since 1971, reignited with a style that drew comparisons to Chicago boss Richard Daley. Paquette, known everywhere as "Gordie," was a machine-style pol who oversaw a network based on loyalty and connections. Republicans got along with him and rarely fielded candidates to oppose him.

Greg Gains, a veteran Burlington political observer who was an editor at the now-defunct *Vermont Press*, said that the bond of aldermen and commissioners under Paquette constituted a "good old boys network." Most divisions, Gains said, were made in private, well before public meetings.



Bove said that he tried to get the five commissions to clean up its act and operate with transparency. "Everything happened downstream," Bove said. "I kept rocking the boat. I kept voting for everything to be done upstream. I was not environmental. I spoke up too much. They don't like that."

Bove and that Paquette and his allies were upset by his riddle-raising. And as the 1980 election approached, Bove and Paquette made it clear he would block the reappointment of Bove, a fellow Democrat.

Though many Burlington business people were loyal to Paquette, Bove had a bit of a temper. It didn't take him long to determine how he would get back at Paquette. He decided to run against him for mayor. "Gordon pissed off the wrong person that time," Bove said.

Bove first tried to wrest the Democratic nomination from Paquette but, predictably, lost during the party's caucus. So Bove declared his candidacy as an independent.

Bove conceded he had little hope of winning. As owner of one of the city's most popular and oldest restaurants, he enjoyed some name recognition and was particularly well known in the Old North End that Bove was no politician and didn't live to spend his days knocking on doors and distributing leaflets.

His heart was in the restaurant.

As the race got going, Paquette didn't seem to have much reason to worry.

At that point, Sanders, who was 38, was best known for being on the run as statewide detective. "Nobody knew who the hell Bernie was," Bove said. "Bernie was a nobody."

Sanders had joined the leftist Liberty Union Party in 1971. He had run under the party's banner four times — twice

for U.S. Senate, and twice for governor — never clearing single digits, percent-wise, on Election Day.

In 1972, sick of losing, Sanders left Liberty Union and declared the party a failure. Friends persuaded him that he might have a better chance of win-

ning office in the Queen City, where 40,000 residents had given him his highest vote percentage.

Despite his record, Sanders was a hardworking candidate. And unlike Bove and McGrath, he knew how to put a campaign together.

Running under the slogan "It's time for a change. Real change," Sanders began stitching together a coalition of the poor, neighborhood groups and students. Paquette, meanwhile, relied on his patronage network and base of Irish and French Canadian neighborhoods.

Sanders quickly emerged as Paquette's only significant opponent.

**BERNIE beat**





"If the media was going to cover the race, they couldn't just cover the mayor. They had to cover his opponent," said Burlington resident Terry Bouricius, who was a seat on the board of elections that year and later helped launch the Progressive Party. "Because there was no Republican, it fell to Bernie Sanders — with Bernie being far more visible and having more volunteers — as the obvious opponent. He had relatively easy access to free media."

During a February debate at the Unitarian Church at the top of Church Street, Bouricius recalled, Sanders seemed to have more supporters in the room than Pagano. The mayor

**NOBODY KNEW WHO THE HELL BERNIE WAS. BERNIE WAS A NOBODY.**

DICK ROWE

had ruled neighborhood groups with a proposed tax hike and his unwillingness to address concerns about housing costs. Pagano had also won enemies by supporting an "urban renewal" project in which the city seized tenement homes — many owned by Italian American families — to have them bulldozed to make way for what is now the Burlington Town Center mall. Fortunately, Rowe's newspaper.

A few weeks before the election, Sanders secured an endorsement from the police union. Still, as Election Day arrived, Pagano was considered the favorite.

On March 3, 1981, Sanders won 4,800 votes — 30 more than Pagano.

Rowe finished a distant third. But he got 1,090 votes, siphoning away Democratic support that could have put Pagano over the top.

"Spoiler" is kind of a pejorative, but not, technically, he was a spoiler," Guma said. "I'm sure Pagano would have won that election if he wouldn't have been in there."

Mark Rowe noted that Sanders' brand of politics was becoming popular in Burlington. "Bernie would have eventually won," Mark Rowe predicted. "He just won early."

The elder Rowe recalled how Democrats trusted him after the election. "Boy, they were pissed!"

Sanders could relate.

His victory shocked Burlington's political elite, and its members lashed out. Burlington leaders refused to cooperate with him. Aldermen fired his secretary and rejected all of his administrative appointments.

Pagano, the New York Times reported, left an audition after losing rather than finish his term as a lame

duck, and predicted the city would "go down the tubes" with Sanders in charge. He died in 1996.

The establishment assumed Sanders' tenure would be brief. But Sanders won reelection three times in the 1990s, defeating challenges from both Democrats and Republicans. His initiatives included preserving the Lake Champlain waterfront, launching the Community & Economic Development Office and defeating a landlord's plan to convert an affordable housing complex to luxury housing.

Rowe mounted a losing bid for city council in 2007 but otherwise kept out of politics and focused on what he knows best — Italian food.

Until a few months ago, he could be found cooking tomato sauces in the kitchen of the restaurant. Last week, his family announced the 78-year-old Rowe's retirement. They revealed other aces as well: Rowe's wife died after December 23.

Over the years, Rowe and Sanders, once strangers on the campaign trail, have become friends.

During a recent chat on Reddit, a questioner asked Sanders to identify his favorite Burlington restaurant. He recommended Rowe's.

"It's not fancy, but the food is good and the prices are reasonable," the senator said.

When they stop in, Mark Rowe said, Bernie Sanders orders the pork chops and macaula, while his wife, Jane, goes for the pasta with vodka sauce.

Like many Vermonters, Dick Rowe said he has watched Sanders' presidential campaign with a sense of pride. He's eager to vote for Sanders, though he doesn't think Sanders will be able to beat Hillary Clinton for the Democratic nomination.

Rowe said he looks back with a measure of satisfaction at the small role he played in the senator's rise. "I have no regrets of what I did back then," Rowe told Seven Days.

And while they reunite from time to time, Rowe said, Sanders has never broached the subject of Rowe's spoiler role.

"He's never come out like that," Rowe said, "but I'm sure, deep down, Bernie knows" ☺

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# Hospitals Oppose Proposal for an Independent Surgical Center

BY NANCY REMSEN

**M**ore than 5,000 freestanding surgical centers have sprung up across the country since 1970, including 25 in New Hampshire and 116 in New York. But Vermont has just one—South Burlington Eye Surgery Center opened in 2004.

Now an amateur group with nine members—most of them doctors—wants to open the state's second non-hospital surgical facility. The for-profit, Colchester-based Green Mountain Surgery Center would offer same-day surgery and procedures such as colonoscopies, eyelid surgeries for pain and trauma repair. Patients would be treated and go home the same day.

Amy Cooper is the lead spokesperson for the group and one of its larger equity owners. She came to Vermont two years ago to become executive director of Healthcare Inc., an association of independent physicians. Comfortably attired in a peasant blouse, shorts and spunky sandals, the graduate of Harvard College and the Wharton School offered background for the project.

"I came to Vermont with an idea of what was going on in health reform everywhere else," explained Cooper. "I looked around and thought, We ought to have more options in Vermont." In Chittenden County, where the population is both growing and aging, an "ambulatory" or "outpatient" surgical center would seem to fill an obvious need, she said, by providing routine surgeries at lower costs and in a setting that is less intimidating than the hospital.

Cooper is one of only two publicly identified owners of the proposed center. The second, Dr. Thomas Dewhirst, is a St. Albans-based ophthalmologist and part owner of the eye surgery center at Saint Augustine. He said it how doctors regularly inquire about using the operating rooms in his facility for other kinds of surgery. But is a condition for its approval seven years ago, state regulators in sterile facilities procedures only.

Dewhirst said he offered to help launch a second outpatient surgical center since he had been through the regulatory process. "I'm willing to help my colleagues, and I'm willing to help the community we serve," he said.

In June, Cooper and Dewhirst asked the Green Mountain Care Board for a certificate of need for the center at 535 Heracles Drive in Colchester. The building owners would front the \$16 million to construct a facility with two operating rooms, four



Amy Cooper and Dr. Tom Dewhirst at the site of the proposed surgical center.

procedure rooms and 84 recovery beds. The investor group expects to spend an additional \$1.8 million on planning and startup costs. The center is projected to lose \$28,737 in the first year, but to generate profits ranging from \$250,000 to \$435,000 in the first three years after that.

The application states that 18 doctors have expressed interest in operating at the center. Those doctors would perform approximately 5,132 surgeries the first year, increasing to 6,000 by the fourth. More than half would be gastrointestinal, a category that includes outpatient colonoscopies and endoscopies. Post-management treatments, such as spinal steroid injections for back or leg pain, would account for 800 to 1,000 annual procedures.

"I don't see any downside to it," said Dave Ballin, president of the Vermont State Employers' Association, in an interview last week. He wrote a letter of support on behalf of the VSEA that was included in the surgical center's application. "They say they would bring equal quality to much less cost," he told. Seven Days "That would save taxpayers money. That would save state employees money."

Lower cost is the top selling point for the new facility. Cooper and Medicare

pays such surgery centers 50 percent of what hospitals receive. Medicare paying is the basis for negotiating payments with commercial insurance companies, she added. Forty percent of the center's clientele is expected to be on Medicare.

The application includes a comparison of the new facility's medical pay for five surgeries likely to be performed at the proposed Colchester facility for a colonoscopy with biopsy, the freestanding surgical center would receive \$491, while a hospital would be paid \$717. For the repair of an umbilical hernia, the surgical center would receive \$1,617, while a hospital would be paid \$2,630. These payments don't include the payments to surgeons or anesthesiologists.

Senators wouldn't be the only beneficiaries. Human also supported the project with a letter. "When I learned about it, I said, 'Why hasn't this been done yet?'" explained Justin Worthingly vice president of human resources at Human. "It seems like a no-brainer."

AARP Vermont, Vermont Campaign for Health Care Security, Vermont Education Health Initiative, the Vermont Troopless Association and Seventh Generation also wrote endorsements.

But the project has opponents. They argue that a freestanding for-profit surgical center would threaten the financial health of hospitals and add to the cost of health care in Vermont by duplicating facilities and services. The Vermont Association of Hospitals and Health Systems, which represents all 10 nonprofit hospitals in the state, and Northwestern Medical Center in St. Albans both have been granted interested-party status in the case.

It's round two for Jonathan Billings, a dress-shirt-and-tie vice president overseeing planning and community relations at Northwestern Medical Center. Seated at a table in his office across the street from the hospital, Billings related that the hospital opposed the eye surgery center eight years ago. "And we still think the eye center wasn't needed."

The worries that medical center officials had about the eye center proved to be founded, Billings related, referring to the facts of both cases without consulting the files on both cases without consulting the files on his tidy desk. He said zip code data for the eye center patients showed that

HEALTH



about 400 people from the area the St. Albans hospital serves now opt to have eye surgery at the South Burlington center each year.

"We are concerned based on that precedent," Billings said. The four operating rooms at Northwestern Medical Center are busy only half the time, he said. The 40-bed hospital has available procedure rooms, too, all but three treatments on the new page list of those to be provided at Green Mountain Surgery Center could be done at Northwestern, Billings said. "From our perspective, it isn't meeting a need," he said.

"We have done a good job of retaining our supply of surgeons," Billings continued. But he contended that if the number of surgeries declined significantly at Northwestern because of a competing surgical center 20 miles south, some surgeons might be unable to sustain their practices.

The hospital association is fighting the battle for other medical institutions — such as Capley Hospital in Morrisville, which has applied to the state to replace its aging operating rooms.

Ben Grasse, president and CEO of the hospital association, said she hears complaints from her colleagues around the country that outpatient surgery centers can weaken hospitals. "They siphon off services that help hospitals maintain a bottom line," she said. VVM Medical Center currently performs an average of 40 to 50 colonoscopies per day.

In a document filed with the Green Mountain Care Board, the hospital association promised to back up its claims about the threat the surgical center could pose.

The hospital association and Northwestern Medical Center have already submitted lists of questions they want Cooper and her partners to answer. The state's health care advocate has concerns, too. The staff of the regulatory board has also requested information.

Cooper is unfazed by the barrage of questions and criticisms. When asked about various challenges, she smiled and responded without hesitation. Attorney John Albani sat next to Cooper in the boardroom at Dunkin' Seawater. Robert Knudsen & Hand in Burlington. She had a multi-tabbed three-ring binder of documents at the ready, but Cooper consulted her only once.

Grasse has asserted the surgical center wouldn't be accountable to the community, Cooper countered. "This is locally owned." It would respond to patients' concerns about the high cost of surgical procedures and long waits to schedule them, she said.

The Office of the Health Care Advocate has raised concerns that surgeons affiliated with the five-profit center would not patients with non-emergent insurance and single payments to the new facility and patients on Medicaid, which pays less to hospitals.

"Our center is going to take all forms of insurance," Cooper said. "We have built free care into our operating plan. We don't expect there will be any cherry-picking."

As to Billings' worry that the center would lure more Franklin County residents south for surgery, Cooper said, "We are responding specifically to a need here in Chittenden County."

Based on population projections and demographic trends, she argued that the demand for outpatient surgery in the Burlington area is sure to increase.

She added that in its application to purchase land in South Burlington, the University of Vermont Medical Center wrote "Clinical capacity in the ambulatory care center has been reached — and an easy access needed."

Mike Noble, spokesman for VVM Medical Center, clarified that some services at its ambulatory care center on the main campus need more space, including dermatology. But at the Henry Allen campus, where many more outpatient surgeries are performed, there is capacity. In fact, "hours of operation at the Henry Allen outpatient surgery center were recently reduced due to lack of ambulatory surgery rooms," he said.

The review process is expected to run into spring. If approved, construction would take a year.

Billings at Northwestern Medical Center acknowledged that health care is evolving, but asked, "Does it really make sense to introduce a new player? That is the question for the Green Mountain Care Board to answer."

Prospective investor Dornbusch suggested that if hospitals have to vie for patients with the new surgical center, it could be a benefit. "I think the competition makes both sides better," he said. "We need our hospitals, but there isn't any industry that continues to operate like we did 20 years ago." ☐

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DELTA DENTAL



# Pavement to Plate: Vermont's Game Wardens Help Harvest Roadkill

BY ALICIA FRESSE

**L**ast night it was pretty windy in here," Jeff Houde said with a slight grin, gesturing toward his East Berke trailer. Dressed in camouflage and a Nike T-shirt, Houde explained that a game warden had stopped by with a dead moose that had been hit by a car.

By the next day, Houde, a soft-spoken man with a bearish physique, had cleaned the house, and the meat was vacuum-sealed and stored in the freezer.

Wild game is a staple in the Houde household. Between Jeff, his wife, Val, their son and their three adopted grandchildren, they consume a lot of it.

They aren't the only people who've received roadside bounty from the Vermont Department of Fish & Wildlife, which divides the state into 32 districts, each of which is patrolled by a game warden.

Disposing of roadkill costs among their less glamorous duties. After recording some basic biological data about the deceased creature — gender, approximate age — it falls to them to clean up the carcasses, which generally get dumped at designated spots on state land.

But Vermont game wardens periodically encounter what they call "unusable" roadkill. Many instances "deer hit" — moose and members of local residents with a taste for free-range cuisine. Warden Chad Barrett of Waterbury keeps three bins in a netop in his truck — one for people who prefer venison, one for bear and yet another for moose.

"With an average sized whitetail deer, you can get 80 pounds of meat off it," Barrett estimated.

"We don't always want to be the person out there selling tickets," explained Greg Eckhardt, a 17-year veteran whose district includes the towns of Londonderry and Windham. "If you can help someone out, it's pretty cool."

Most wardens have long-standing relationships with churches, fire departments and other organizations that hold game suppers. Eckhardt supplies the Weston Road & Gun Club, which hosts a December dinner. "If it weren't for him, we wouldn't have moose," said club president David Johnson.

Like a restaurant with a secret menu, wardens don't advertise the service,



Jeff Houde

you have to know to ask about it. Only Vermonters are eligible, because it's illegal to transport roadkill across state lines.

How much meat can be had depends on the district. Warden Rob Sterling said roadkill is relatively rare in his region in the Orwell area, which has a protected forest but no major highways. Sadly for the animals, roadside carcasses tend to be more plentiful in districts intersected by routes 89 and 91.

In 2016, Vermont Fish & Wildlife documented 88 bears, 362 deer and 58 moose killed by vehicles. Because not all incidents are reported, the actual count is likely much higher.

Wardens usually expect people to pick up the meat and process it themselves, so their lists include a lot of hunters.

"Most people don't have the means to cut up a moose and I don't want to be called at midnight," explained Nick Dana, who works for the highway department in Leesdonner. Previously the proprietor of a butcher shop, he'll take a call from Eckhardt at any hour.



Heidi Gwynne

When the weather is hot, animals will spot within a couple of hours, while signs are bloodied bodies and black bears. But during the winter, cold temperatures can preserve an animal on the side of the road for several days. The downside to winter, according to roadkill connoisseurs, is that venison doesn't taste as good after months of frigid temps, during which deer rely on a bit of lock-heavy diet.

Harvesting roadkill is illegal in some states, but in Vermont, dead animals are fair game — so long as people don't break any laws to get them. Especially notable collectors have been known to break to police scanners for accident reports. Before receiving roadkill, the harvesters must first call the local warden, who'll give them a tag — a five-digit number unique to that animal — before releasing it to them.

Some western states have outlawed roadkill consumption out of concern that people might target valuable game such as elk and claim it was an accident. But that rarely happens in Vermont, according to the state's chief warden, Jason Hetherford.

His colleagues say their informal distribution system has been in place for as long as any of them can remember. Most people want venison, which, like moose meat, tends to be lean and rich, bear, according to aficionados, can be greasy, making it more of an acquired taste. Smaller animals rarely make it out of a crash with their internal organs intact — one of the criteria for what's edible.

Houde's local interests, however, are more catholic. He grew up in a family of 18 in a 640-acre dairy farm in the Northeast Kingdom and is experienced at "butting up animals," he said. Schneppville meat goes in one of several large chafers to feed his family of six. He grinds up brains not to use as coyote bait and dumps carcasses in the "boneyard" across the road, where grubs off a petriod odor.

Although arthritis and degenerative disk disease prevent him from doing much hunting, Houde's still an avid trapper; it's a family tradition. Before an interview last Thursday, he picked up his cane-dad teenage granddaughter, Cindy, who'd been out bear hunting alone.

Last year, Houde used his tax return to set up shop as a foodserver. With help from YouTube and a few DVDs, he's already preserved 33 "venison" as he affectionately refers to them — including shanks, venison, coyotes, crabs, bobcat and ermine, some of which were salvaged from the side of the road. The shanks serve a dual purpose: Using





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CHAD BARRETT

a spring, Nioche extracts the pungent scent from two glands on either side of the snout. He sells it for \$15 an ounce to a Canadian man, who ships it to China, where it's used in perfumes, according to Nioche.

"We don't eat the skull," his wife, Val, clarified from across the room. She depends on domestic animals for her hobby: fashioning angels, dragons and other figures out of pleasant and tastier features—some dyed with Kool-Aid—and her glue. Nioche is also a firearms safety instructor who helps men who hunt, some of whom consider venison to be a delicacy. He treats roadkill head-on: he helps the outdoor enforcement officers demonstrate that they're "not just big green men" patrolling the woods.

Wacker Jeff Whipple certainly fits that color scheme. Wearing Army green fatigues and an olive-colored ballcap vest, he leaped down from his green semi-truck Chevy Silverado truck, which had an ATV parked in the bed. The 28-year-old from South Charleston, whose district covers parts of Orange and Windsor County, walked, guns were slung at a side. From the way he describes poaching investigations, it's clear that,

six years after getting his badge, Whipple still reveres the profession. A hunter since age 11, he's got no tolerance for people who break the law.

One evening last November, the day after muzzle-loader season ended, Whipple got an anonymous tip about a poached deer. His investigation—which included taking DNA samples of blood left at the scene—led him to Kevin Sawyer of South Royalton.

When Whipple paid Sawyer a visit and saw blood in the driveway, "We knew we were headed in the right direction," he recalled.

The 34-year-old father confessed and was cooperative, according to Whipple. Most poachers pay a fine and lose their hunting license for a few years. But

Sawyer had a bigger problem. He was in probation after 11 months in prison for aggravated assault and wasn't supposed to have a firearm.

Sitting in a lawn chair under a crabapple tree last week, Sawyer's wife, Nioche, 31, took a break from shielding him to recall the incident. She said Kevin was under the impression that muzzle-loaders were exempt, and she noted that he'd said that deer to feed his family.

Nioche had struggled to make ends meet as she cared for her two kids while her husband was locked up. Her job homekeeping at a hotel didn't make up for the loss of income from his roofing and siding job. Fortunately, "It was just really really tight," she said. Hunter cookies and Symplicity were a major part of their diet, and "the morning (next) we had was the cheapest grocery haul you could buy."

So it was crushing when her husband was sent back to prison, two weeks before Christmas. "It was even harder to break the news to their kids. I probably sat on

the parking lot after they took him away for 45 minutes, just trying and trying to put myself together for the kids," she said. Their 4-year-old son was especially devastated.

Whipple had seized the deer as evidence, but he was also sympathetic. Nioche recalled him saying, "Well, you guys could have called me. I give away meat all the time."

On Christmas Eve, Nioche got a call from Whipple asking if she was home. He showed up with large container. "This box was chock-a-block full of venison and moose meat," she said. "He once had venison branzino, wrapped, taped, labeled and everything." Whipple had presented it himself.

On Christmas morning, Nioche made venison steak for her family's breakfast. "I couldn't believe it," she said. Her husband, released sooner than expected, joined them, she said.

Whipple isn't the only hunter who has gone roadkill to someone he's arrested. Eckhardt recalled apprehending a young man for poaching a deer, whose family he knew, "could use the protein." He told them, "OK, how come you're not on my list?" ☐

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## At Liberty University, Sanders Quotes the Bible, Defends Abortion

A former Jewish convertor spalls Hardee morning at Liberty University.

Was that that one? It was Sen. Bernie Sanders (I-Vt.) whose liberal, secular worldview surely isn't shared by many students at the Lynchburg, Va., school founded by the late evangelical Jerry Falwell Jr. The senator's son and successor, Jerry Falwell Jr. acknowledged as much when he introduced Sanders' address at the school's mandatory weekly convocation.

He asked him Sanders' "invited the chair of the Board of Trustees to give a welcome to the differences with the school's conservative credo."

He said "I believe in women's rights and the right of a woman to control her own body," he said "I believe in gay rights and gay marriage. There are my views and it is no secret."

But I come here today because I believe from the bottom of my heart that it is vital in our country for those of us who hold different views to be able to engage in a civil discourse. The senator continued during opening "I do believe it is possible we can find common ground."

Sanders outlined familiar campaign themes in his own language. "When we talk about morality and when we talk about justice, we have to, in my view, understand that there is no justice when we do not have to reach out to many people to share."

Sanders also borrowed from the words of Pope Francis, an avowed Catholic, and quoted from the Bible — twice.

"Let me tell you that it goes without saying, I am not here to bring a polarizing issue, but I am here to bring a vision which needs to be at the heart of our community in Judaism, in Islam, in Buddhism and other religions," Sanders said "And that vision is so beautifully and clearly stated in Matthew 23:12, and it states, 'So in everything, do to others what you would have them do to you; for this sums up the law and the prophets.'"

Liberty's senior vice president for spiritual development, David Mosier, told Sanders he would find a lot of commonality with Liberty students over such topics as gay rights, human rights and higher education. "Then he asked Sanders 'Can you see, as I do, how we see the child in the womb as the most vulnerable that needs protection?'"

I do understand and I do believe that it is important for the United States government or state government to tell every woman in this country the very painful and difficult choice that she has to make on this issue," Sanders said.

Adding that he didn't want to tell her "two wrongs," Sanders nevertheless pointed out that conservatives often say "But the government owes it to life. I don't want the government telling me what to do." But when it comes to abortion he estimated they feel differently.

PAUL HEINTZ



## GlobalFoundries Offers Buyouts to Employees in Vermont, New York

After more than three months after it acquired IBM's chip-making division, GlobalFoundries is offering buyouts to employees at its Essex Junction and New York facilities.

During the months leading up to a long rumored sale, Vermont employees and officials learned that a change in ownership could lead to layoffs at the Essex Junction plant, which employs 4,000 plus people. IBM, which had been losing money on its chip-making division, paid GlobalFoundries more than a billion dollars to take over the operation. At a press conference held in Essex Junction in July, executives with the trustee of IBM trusts were charged with the task of explaining to the employees that they had to give up their jobs.

That's when GlobalFoundries' spokesman James Keller told the "Voluntary separation program" was initiated. He said the company was not a semiconductor company, but a technology company.

GlobalFoundries has an undisclosed "cost savings goal," according to Keller, which in the 12 months requires reducing the workforce.

Keller declined to say whether the company would pursue layoffs if not enough employees accept buyouts. "At this point, we are just looking at a voluntary separation program. After this runs its cycle, we can assess the results and determine if further cost-savings actions are required," he wrote in an email. In a statement, Bob Keller, GlobalFoundries' CEO, responded to note that this is a company-wide effort — not specific to Vermont — which is being driven by global market demands. As a state, he said, he cannot control the global market, but he can control the company's employees' efforts and doing what he can to ensure the success of the "cost savings."

ALICIA FREEST

## Jim Reardon, State Finance Chief, to Retire

Three corners a time near the end of every legislative session when villages turn to Jim Reardon.

As Vermont's commissioner of finance and executive director of the state's debt management, Reardon has been a steady presence in the state budget. His family's household name has been the state budget. He's hardly a household name, but more than a decade in the job the 57-year-old Essex Junction resident knows better than most where the money is — and where it's not. Recently, as the governor and legislators huddle over the next million dollars worth of budgetary decisions, Reardon finds the calm under storm.

Now his leaving. Ben Peter Shumlin announced Tuesday that Reardon will retire at the end of the month after nearly 30 years in state government. "I'm ready

to do something else," Reardon said. Commissioner of Corrections Andy Pollack is replacing him.

Reardon has been in state government since March 1986 and was one of the few Republican officials to remain when he took over from Republican predecessor Jim Douglas. Pollack was another. Though the state will lose his institutional knowledge, Reardon says he's not going to miss it. He worked closely at the Agency of Human Services in the 1980s. Pollack himself has spent more than 20 years in state government and has led the Department of Corrections since 2006.

Replacing Pollack at the DOC will be his deputy commissioner, Luis Hernandez who has served in that role since 2008.

PAUL HEINTZ



Reardon (left) and Jim Douglas



# lifelines

OBITUARIES, VOWS,  
CELEBRATIONS



## Wendy Golden Davidson

1945-2015, BURLINGTON

Wendy Golden Davidson of Burlington passed away from cancer on August 22, 2015 at the Respite House in Vermont.

Wendy was born in Rockville, Md. on May 29, 1945. She lived and worked in Vermont. She was a long-time member of the Burlington Chapter of the American Cancer Society.

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Respite House, 95 Elm Street, Burlington, VT 05401-3300. She was a member of the Burlington Chapter of the American Cancer Society.



## Olivia Fernandez White Pratt

1927-2015, NEW HAMPSHIRE  
BEACH, FLA.

Olivia "Lolly" Fernandez Pratt, of New Hampshire Beach, Fla., and previously of New York City, died on September 1, 2015, at the age of 87.

She was born in New York City, the daughter of a Spanish immigrant and a Native American woman.

She was a member of the Burlington Chapter of the American Cancer Society. She was a member of the Burlington Chapter of the American Cancer Society.

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will be mostly covered by her children and grandchildren. She was a member of the Burlington Chapter of the American Cancer Society.

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## Thomas "Tomar" Rideout

1944-2015, VERMONT

Thomas "Tomar" Rideout, 69, of White passed away on September 2, 2015. He worked for many years in the construction industry.

He was a member of the Burlington Chapter of the American Cancer Society. He was a member of the Burlington Chapter of the American Cancer Society.

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## Backwoods Pondfest Organizers Allege Police Profiling

BY KEN PICARD

**B**ackwoods Pondfest is held in a last-but-not-least weekend of music, dining, partying and camping in New York's North Country woods. This year's ninth annual festival was held from August 7 to 9 in Peru and featured 22 bands from around the country. But festival organizers are complaining that the obvious police enforcement seen at the past two festivals will scare patrons and musicians away from future ones.

According to a press release, New York state police issued 167 traffic tickets during the three-day festival, which draws nearly 1,000 people. Police also arrested 11 people for driving while under the influence of alcohol or drugs; four of them are facing felony charges. About a dozen others got popped for possession of drugs or drug paraphernalia, mostly marijuana.

LEWELL WINTER, co-organizer of the Backwoods Pondfest and a musician with the Plattsburgh, NY-based band LUDO, accuses the state police of harassment and racial profiling. He says that this was the first time in nine years that the festival drew smaller crowds than



previously, and he attributes that lower turnout to a "heavy-handed" police presence last year.

"I had so many people saying how beautiful it was," Winter says. "Then I have people straight-up saying they're not going to be able to come next year

because they're afraid of being harassed [by police]."

According to Winter, many festival-goers, musicians and crew members reported being stopped and searched by troopers on the road leading to the private campground where the festival

is held. Winter notes that alcohol is not sold at the event (though guests are allowed to carry it in), and that camping facilities are provided to reduce the likelihood of intoxicated drivers.

"Everybody I know got pulled over — my stage crew, my production people. Some of my security guys got pulled over twice in one day," adds Winter, who moonlights with a concert security firm in Vermont. "It's blatant harassment."

Vermont's **ANTHRACITE CIVILIANS** arrived at Pondfest 20 minutes after they were scheduled to begin the stage because police had stopped and searched their vehicle. No arrests were made or citations issued as a result. Members of the Burlington-based funk/funk-rock group declined to comment publicly on the incident.

But **ARVIN MARGARITA**, drummer for Burlington's **SAVES AN ELEPHANT**, says that he and fellow band member **WESLEY** were stopped by the Antiracist Police Unit at such a small, remote event. He describes it as "almost comical" and "the talk of the festival."

"Some members of our band have friends and family in law enforcement and we have much respect for those officers that uphold their duties and uphold in the correct manner," Margarita writes in an email. "It made no sense to

## Dartmouth Showcase Offers Early Look at Telluride Film Fest Favorites

BY MEREDYTH HARRISON

**T**his past Labor Day weekend, the small ski town of Telluride, Colo., drew big stars such as Meryl Streep, Michael Keaton and Mena Suvari. They showed up for screenings of their latest work at the Telluride Film Festival — an event to which snowy Vermont has no direct equivalent.

But locals do have the chance to see six movies from the Telluride lineup before they reach theaters. Thanks to a 30-year relationship between the festival and Dartmouth College, the **HOPKINS CENTER FOR THE ARTS** hosts an annual series called **TELLURIDE AT DARTMOUTH**, which runs this Friday, September 18, through Thursday, September 24.

Last year, attendees got an early look at films such as *The Invention of Solitude*, *Wild* and *Mr. Turner*. All would feature prominently in the featured "records

connection" that documents entertainment journalism from November through February.

Some of this year's selections are likely to have equally high profiles. *He Named Me Malala*, a new documentary from Davis Guggenheim (Waiting for Superman) profiles Malala Yousafzai, the Pakistani teenager who defied the Taliban and won a Nobel Prize for her activism on behalf of girls' education (*The "He"* is the title in her dad, also an activist educator and a strong presence in the film). In *Spotlight*, set in 2001, Josh Schermer and Michael Keaton play Boston Globe reporters investigating sexual misconduct within the Catholic Diocese. Tom McCarthy (*The Station Agent*) directed — making, as hoped, a triumphant return after directing last year's widely panned *Adam Sandler* film *The Cobbler*.

Also in a historical vein is *Suffragette*,



the tale of a London factory worker (Carey Mulligan) who's drawn into women's fight for the vote in the early 1900s. Streep and Michael Biehn's Carter join her on the barricades. Sarah Gavron directed. Early word is that the film is

more frenetic and less genteel than one might expect from a period piece.

Violence of a different kind looms over *Academy Award*, eight's coming-of-age tale set and shot in rural Guatemala. Critics say director Joyce Kaitera's *grease* can











## Dear Cecil,

if aliens on a planet 100 light-years away had a really strong telescope with super zoom, could they look at Earth and see life as it was 100 years ago? I know they can travel at warp 90 and have cloaking devices, so why should they bother when they can get here in five seconds? But say they didn't. Please answer. I've wondered about this for 55 years, and I don't have as much time left as when I was 11.

Ted Steckley, Malvern, Ohio

**W**ell, I wouldn't waste any more of it on science fiction, Ted.

For wondering, if you've seen the old "Star Trek" episode "The Squire of Gothos" because you're not too far from its premise. In the show, the Enterprise crew stumbles on a planet inhabited by a creepy alien called Trichus, whose roughly Napoleonic era taste in clothing and decor is based on what he somehow believes are up-to-date observations of earth, some 900 light-years away. Trichus also talks like an English country squire circa 1800 (or at least the actor tries to), so I guess he's supposed to be really good at reading lip through his telescopes. Whatever the case, it's vintage "Star Trek" endearing, superficially plausible, but basically nonsense when examined close up.

Here in reality, telescopes are imperfect instruments subject to the constraints of physical existence. The planet-bound variety must contend with clouds, haze, dust, atmospheric distortion and vibration. Even instruments in orbit like the Hubble Space Telescope must gather light that's passed through trillions of miles of cosmic dust and debris.

You say I know, but surely advanced civilizations with super technology will figure out a way to deal with dust.

Isn't that easy, bubba. Hush, baby.

Even assuming a clear path between an alien telescope and us, the laws of physics put a cap on how much detail a distant observer can see. One indication of this is the diffraction limit, which effectively reduces the distance from which a telescope of a given diameter can distinguish between two

objects a given distance apart. The limit is a function of the wavelength of the light carrying the distant image to your eye; shorter wavelengths (as in ultraviolet light) allow finer resolution.

For example, if a Hubble-type telescope were anchored on Earth and atmospheric interference were nonexistent, the smallest feature it could resolve on the moon would be about 250 feet across. Given the moon's brightness, additional camera trickery could be employed to essentially double the resolution, meaning objects 125 feet across could be distinguished.

To resolve a human-scale object, the Hubble would have to be within 5,840 miles. From where I sit (Chicago), that's about the distance to the de Jovian.

No problem, you say. I'll build a bigger telescope.

True. Let's suppose (a) the alien only need to resolve down to 300 feet, enough to track human activity at a gross level (large structures, aircraft carriers, Donald Trump); and (b) they've parked their telescope just outside where Pluto's orbit crosses closest to the sun.

If it saw visible light, the telescope would have to be 46 miles wide to see details down to 100 feet, ignoring atmospheric haze. Citizens of the Alpha Centauri system, 4.22 light-years distant, would need a visible-light telescope 422,000 miles wide. If we were to switch strictly to UV light to

economize, that would reduce the size to a not much more practical 214,000 miles.

Can advanced technology get around this problem? Up to a point. A technique called optical interferometry takes what an array of small, widely spaced telescopes sees and combines it into a single image, in effect sampling what a larger telescope would capture. An array of four one-meter telescopes can achieve the resolving power of a single 330-meter telescope. The current record holder, the Very Large Telescope array in Chile, uses eight connected telescopes to such effect that they could distinguish between the left and right headlights on a car parked on the moon.

But the moon's only about 1.3 light seconds away. Optical interferometry is designed for use at much greater distances. It doesn't produce direct images — at extreme ranges, the telescopes simply don't capture enough photons. Instead, the technology takes precise measurements of the target using the relative benefit of photons. It does collect, and a computer synthesizes the data into the best visual approximation it can.

The resulting images, while scientifically amazing, aren't much to look at — typically fuzzy blobs. Interferometry



works best with bright objects such as stars, which produce lots of photons; nebulae and bodies such as planets aren't so cooperative. One now-cancelled NASA planet-hunting project, the Space Interferometry Mission, would have probed for distant Earth-like planets but wouldn't have been able to resolve more than a tiny light dot. No surface detail would have been visible.

Given this state of progress, no doubt someday we'll see detail about heavenly bodies 100 light-years distant that by today's standards will seem astonishing. But making out the familiar scabbles of an extraterrestrial such as our best doggy friend War? Not happen.

## INFO

Is there something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams at the Chicago Reader, 11 E. Wacker Drive, Chicago, IL 60601 or [cecil@straightreader.com](mailto:cecil@straightreader.com).

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# SEASON GREETINGS



Guerrero (center)  
Tina Turner (right) perform  
at the Flynn Theatre  
on September 26

**G**ood evening, and thanks for joining us at the beginning of the 2015-16 performing arts season! It is my duty and my honor to thank our sponsors, without whom we couldn't do this."

So said Steve MacQueen last Thursday at his season's debut act, the *Street Sessions*, in the Flynn Theater, and the remarks are familiar to anyone who frequents the theater. It was the first of many times this year that the amiable artistic director of the Flynn Center for the Performing Arts will introduce a show, applaud its underwriters and remind us to turn off our cellphones. And the script can't note, MacQueen, his presenters everywhere, is genuinely grateful for both donors and ticket buyers. After they've worked so hard to plan the party, it would be a bummer if no one showed up.

The *Street Sessions* drew a full house—a welcome look for the Flynn. While few shows are guaranteed to do well, that doesn't stop arts presenters from looking for more of them than we can wave our credit cards at. But local audiences of the performing arts, that's a good problem to have.

Of course, now that the 2015/16 brochures are out, presenters aren't just resting on their laurels

and hanging out with patrons; they're on to the next season, and the next. "The job of looking at things happening?" says MacQueen. "Some projects take years."

Where do presenters find all of their acts? One place to begin is New York City in January. That's when the Association of Performing Arts Presenters puts on a giant global "marketplace" for its 1,600 members. Artistic directors, such as MacQueen, Margaret Lawrence at Dartmouth College's Hopkins Center for the Arts and Natalie Newton at the University of Vermont Lane Series, attend to see performances, network with agents and others, confer with one another. If the Flynn, the Hop and perhaps another New England venue can help an act back a regional tour, that cooperation can cut down on expenses.

Lawrence won an award from *ARAP* last January for "pioneering excellence" and wrote an article in the association's magazine about the art of looking. "We always have to be thinking about how to move a mission forward, even on a holy day," she wrote. "The euphemism people use for sex is that regard is 'out,' but that's fine with me."

Lawrence and her peers typically don't have

large budgets for travel, but most attend *ARAP* and another conference or two each year. Even so, "most of the work happens in between conferences," she says. "When I'm lucky, I'm invited—as in Steve—to a hotel where I can see work in another country. Maybe a country or a foundation is paying."

And after seeing dozens of performances in a year's time, how do the programmers choose? It's a juggling act, to say the least—starting with "some really important factors like availability and money," says MacQueen. "I don't have a spreadsheet, but we're a mission-driven organization, so we think educationally. We have a commitment to dance and jazz and things like that, but it's got to work financially."

Diversity of acts is key—something for every taste. Presenters tend to know both what their audiences enjoy and what they're able to pay for, nearly every season contains an ensemble production or two. One example on the Flynn's program this year could be Tonya Tugus, an Irish throat singer from Navarre, the northeastern territory in Canada. "I saw her at Jazzy Pub [in New York City]," says MacQueen. "My first thought was, *That's gotta come to town. Let's see if that would*



space [physiops] can contain that huge thing she does."

Like the Flynn and Lane in Burlington, the Hopkins Center in Haver, "maddles campus and community," notes Lawrence. "So we're looking for work that is very significant or fun—in such as opera star) Ronda Fanning, but we're also looking for exciting, emerging artists who people haven't quite heard of yet."

Dolce Brink, a folk-punk quartet from Kent, Ohio, fits that bill. "They are so hard to describe," Lawrence says. "They've assumed ahead from that is something completely new, [wearing] every costume they invented. People just go nuts for them."

The Hopkins Center places a premium on performers who can interact with students—in fact, says Lawrence, nearly every artist participates in some kind of residency when in multiple college departments.

At UVM, the Lane Series now has an enhanced opportunity to "engage students and work with educators," says Stuart. That's because the performing arts series has been shifted from its longtime arts, Continuing and Distance Education, to the College of Arts and Sciences. And the Lane office has moved into the music building—under the same roof as the Recital Hall. "It's a really good match for us," Stuart says, "from an emotional and a programmatic base. And there's a lot less schlep!"

Many similar programs around the state, such as the Chandler Center for the Arts in Randolph and KCP Presents in St. Johnsbury, have the same thing in common: rather than colleges in mind when they book a season. Accordingly, their offerings tend to be more conventionally appealing and affordable. Through the Paramount Theatre in Rutland partners with nearby Castleton University as some shows—including its new "comic equipment" series, Project 240—in programming relies heavily on popular music and comedy. In fact, the Paramount takes the cake for the sheer number of stand-up acts and musicals—especially of the potty variety.

Note to fans of musical theater: If you've gotten into a habit thinking *The Book of Mormon* is coming to Vermont, calm down. It's actually *The Book of Mormon*—a one-man act by Robert Delma. "The Paramount promises that the show is 'comedy on steroids,'" though, so there's that.

As we do every year at this time, we've provided a sampling of the hundreds of shows coming our way (not including local theater, which we'll cover in later issues). Many of the artists we've chosen to spotlight are one of a kind, but where possible we've tagged them with a *Pandora*-like selection of acts on the same genre. Find contact info for the organizations presenting these performances on page 32.

And now, on with the shows. Please turn off your cellphones.

PAMELA POLSTON



## ZAHRA NOORBAKHSH

**Z**ahra Noorbakhsh's one-woman show *All About Me: Muslim* is an autobiographical comedy that examines and lampoons cross-cultural issues in modern America. But at its heart, the acclaimed performance piece draws on a theme as old as Shakespeare—as at least the Irish Prince. Namely, parents just don't understand Noorbakhsh is a San Francisco-based Iranian American writer, satirist and comedian. *All About Me*, narrated by W. Kamoufeli and Martha Hyberg, is based on a two-week period in her twenties during which Noorbakhsh moved in with her white, Irish-at-boyfriend, Duncan. Her Iranian immigrant parents, devout Muslims, were not too pleased—particularly when they learned that Noorbakhsh planned to elope to marry her to convert him.

Many of the show's best insights and humor come from the comical efforts to reconcile thousands of years of Muslim religious doctrine and Iranian cultural tradition with the progressive worldview of a young American feminist. But as Noorbakhsh told *SF Gate* when the show debuted in 2010, the plight of her star-and-once-not-crossed lovers transcends cultural boundaries.

"The story is about a young woman doing something that her parents don't approve of," she said. "That's definitely a universal tale."

DAN ROLLES

Friday, October 2, 8 p.m. (1800 sold out) 10:30 p.m. at Bentley Theater  
Hopkins Center for the Arts \$22.50-25

### IF YOU LIKE THIS, ALSO TRY...

- JANICE PERCY, "MADE AT THE NET," Friday, September 21, 7:30 p.m., FlyntSpace \$21.25
- CHAD HENDON, *THE NEW REAL THING*, Monday, September 28, 8 p.m., Paramount Theatre \$38.75-69.75
- "WALL INTELLECT: AN OXYMORON," Thursday, October 1, 7 p.m., Paramount Theatre \$20
- LELA LAMPINELLI, *LEARN MEANER TONK*, Thursday, October 16, 8 p.m., Paramount Theatre \$39.50-69.50
- PAUL REISER, Friday, October 16, 8 p.m., Spruce Peak Performing Arts Center \$20-42
- DAVID SEGARR, Sunday, October 18, 7:30 p.m., Lebanon Opera House \$25-68
- JOHN MULRANEY, Monday, October 25, 8 p.m., Higher Grand Presents at Flynn MainStage \$31.50-36.75 advance, \$34.50-39.75 box
- KATHY BRYAN, Friday, October 30, 8 p.m., Higher Grand Presents at Flynn MainStage \$27-69
- JIM BREWER, Saturday, January 9, 8 p.m., Paramount Theatre \$36.75
- BOB MARLEY, Friday, January 22, 8 p.m., Paramount Theatre \$19.75-30.75
- ETTA MAY, Thursday, January 28, 7:30 p.m., Spruce Peak Performing Arts Center \$20-38
- PAULA POUNDSTONE, Saturday, February 27, 8 p.m., Paramount Theatre \$29.75
- SECOND CITY, Saturday, April 2, 7:30 p.m., Spruce Peak Performing Arts Center \$20-42
- LOUIS ANDERSON, Saturday, May 14, 8 p.m., Paramount Theatre \$25.75-35.75



## DAKHABAARKHA

**M**uch of the news emanating from Ukraine in the past 18 months has focused on the bloody conflict with Russian-backed separatists. So you may not have heard of the country's other self-described ethnic choice: Dakhabaarkha.

The Ukrainian folk-punk quartet formed in 2004 at Kiev's Center for Contemporary Art under the leadership of award-giving theater director Volodyslav Tretiyak. The group's name, which translates as "grey/fake," screams irony. Dakhabaarkha borrows from—and then reinvents—disparate traditions of Indian, Arabic, African, Russian and Australian folk music.

As the theatrical troupe takes the stage, its lead Dakhabaarkha is something unique. The group's sole male performer, Masha Hryshchenko, often appears in a Shaligapka in his tunic, accompanied by three women dressed in heavy black robes or white gowns, inscribed with a myriad beads and burlap hats that tower above their like Moai songbirds hair.

Their parting vocal harmonies can swing from haunting and surreal to joyous and upbeat. Hryshchenko sounds primal and meditative, almost brutally ancient and futuristic, like something you might hear in the *Star Wars* when solo. "Oy za hoshchom!" is more evocative of the Middle East, like an accompaniment to Balkan's "Dance of the Seven Veils." "Za-aba!" is, however, and persuasive, like an East African wedding celebration. Little wonder that making those dubbed Dakhabaarkha a Ukrainian folk-punk (folk-punk quartet) and named them the best breakout act of the 2014 Bonnaroo Music and Arts Festival.

KEN PICARO

**Wednesday, January 15, 7 p.m., Spaulding Auditorium, Hopkins Center for the Arts, \$17-30.**

## NOTHING IS LIKE OAKKNOWING, BUT IF YOU LIKE INTERNATIONAL OPTIONS, ALSO TRY...

**THE JOURNEY TO MYSTIC INDIA** Friday, November 27, 3 and 7 p.m., Spruce Peak Performing Arts Center, \$20-35

**OLDMAJESTY LIVE!** Wednesday, February 24, 7:30 p.m., Flynn Meeting, \$15-35

**"WYTHAM AND BARGE OF INDIA,"** Thursday, March 3, 7 p.m., Moore Theater, Hopkins Center for the Arts, \$17-25

**TAMPA THREAT**, Saturday, May 24, 8 p.m., Flynn Theater, \$21-29



## CHICAGO CHILDREN'S THEATRE: RED KITE, BROWN BOX

**B**ringing children to live theater is always a gamble, and that's especially true for kids on the autism spectrum. Many parents avoid live shows, worried that because they vary that their child won't sit still or will make too much noise and distract other patrons.

Chicago Children's Theatre has devised a way to relieve Mom and Dad of such concerns. *Red Kite, Brown Box* is the fourth Red Kite production, part of a series of "theatrical adventures" designed specifically for this often overlooked population. It's a multi-sensory experience that not only allows audience members to interact with the performers but actively encourages them to do so. The kids help the actors create the show by waving their hands, sharing flashlights, dancing and blowing bubbles. Everyone is free to experience the performance in his or her own way, at any level of participation.

Inspired by the book *Not a Boy* by Antonia M. Parks, the show tells the story of Papa Kite, whose family has just moved to a new home. Problem is, Papa Kite's kids are having trouble falling asleep because they're rather "explore" and find trouble in the empty moving boxes that are so full of stories about...

*Red Kite, Brown Box* is appropriate for ages 5 to 6. The audience size for each performance is limited to 15 kids (with parents or guardians). Chicago Children's Theatre cast and crew are especially trained to make each child feel comfortable, safe and welcome.

KEN PICARO

**Tuesday, October 4, the show runs 10:30 a.m. to 3:30 p.m., at Hazel Studio, Flynn Center for the Performing Arts, \$15-25**



## IF YOU LIKE THIS, ALSO TRY...

plaid versus other plenty of kids, and then it's really prepping, though not all is suitable for children on the autism spectrum. Here's a sample: 1

**JOURNALS TO EXPLORATION: JOURNALS TO EXPLORATION, THEATREWORKS LLC**, Sunday, September 25, 3 p.m., Spaulding Auditorium, Hopkins Center for the Arts, \$13-23

**WINDY HILL: WINDY HILL, THE WINDY HILL**, Friday, October 16, 10 a.m., Lebanon Open House, \$4-10

**GLAYNDY THE RED BIRD: GLAYNDY THE RED BIRD, Wednesday, November 4, 7 p.m., Penacord Theatre, \$21-35-50**

**MINI-MINI CAROL: MINI-MINI CAROL, THEATREWORKS LLC, Friday, December 11, 7 p.m., Flynn Meeting, \$15-45**

**MINI-MINI CAROL: MINI-MINI CAROL, Tuesday, January 19, 7 p.m., MCP Presents at Fuller Hall, \$15-34**

**THE JOURNALS TO EXPLORATION: THE JOURNALS TO EXPLORATION, Wednesday, March 29, 10 a.m., Crowder West Hall, \$6**



## RY CODDER, SHARON WHITE AND RICKY SKAGGS



**W**hen Ry Cooder, Sharon White and Ricky Skaggs perform together in Burlington it's a good bet their show'll be a record for the number of Grammy Awards represented on the scene. White (2), Cooder (20), Skaggs (twice), and White (twice) each have a Grammy. White doesn't have a Grammy — unless you count her appearance on the Grammy-winning soundtrack for *Where the Heart Is*. But if *White* is the least decorated musician onstage, you can bet his gonna be one hell of a show.

Whether solo or with her family band, the Whites. Sharon White is among the most beloved and respected singers in country music. Her 2004 duets album *Heart Is a Hard Place* was a trail country stunner. That, of course, had something to do with her partner, husband Ricky Skaggs. Simply put, he is one of the two or three finest mandolin players in history.

And then there's Cooder. The musical guitar player rarely performs live these days. But he's still regarded as a six-string genius virtually without peer. To wit: Rolling Stone dubbed him the "toughest guitarist of all time."

The individual accolades are undoubtedly impressive. But the reason of these three roots gurus — backed by members of the Whites, no less — has been causing a stir in concert halls across the country. Don't just take our word for it. Listen to Cooder. Hey!

"You are going to hear four great songs from the heart, the finest and best instrumental activity in the land, songs you know and love, and taking it off the indomitable black street on points who will turn your money game. Now what happens?"

We see Ry. We see

DAN BOLLES

Monday, November 16, 7:30 p.m., at the Flynn Warehouse, \$27-70.90

### IF YOU LIKE THIS, ALSO TRY...

**PUNCH BROTHERS WITH GARAGE KARAOKE**, Saturday, September 19, 6 p.m., Higher Ground Presents at Flynn Warehouse, \$30-50-40-25 advance, \$34-50-31-25 door

**LYNN LIVETT & JOHN HARTY**, Thursday, October 6, 8 p.m., Higher Ground Presents at Flynn Warehouse, \$41-72-50 advance, \$44-75-50 door

**JOHN FLEMING'S**, Saturday, November 14, 7:30 p.m., Chandler Music Hall, \$30-35

**OSCAR WIG BUREAU & PETER KOWAL**, Thursday, November 13, 7 p.m., Spruce Peak Performing Arts Center, \$20-25

**HIGHWAY FISHMAN QUARTET, "THE BASEMENT TAPES,"** Wednesday, January 20, 7 p.m., Cofin's Theater, Chandler University, \$13-18

**SAI NINGH TRO**, Friday, February 12, 7:30 p.m., Barré Opera House, \$24-48

**MOLLY HAZEN & MAT WIDMAR**, Sunday, May 8, 4 p.m., Chandler Music Hall, \$5-25

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## COMPANHIA URBANA DE DANÇA



**W**hat happens when a white female, classically trained dancer from an upscale Brazilian suburb starts up with black, mostly male street dancers from the slums? In Rio de Janeiro, the answer is Companhia Urbana de Dança. Since its formation in 2002, the troupe has traveled a long way from the city's notorious favelas and has achieved international acclaim. Its engaging mix of hip hop, capoeira and samba hinges on the unique dialogue between founder and choreographer Sonia Desti and her impassioned dancers.

Desti, as she is also known, works collaboratively with her crew, exploring personal narratives that develop into socially weighty yet energetic performances. Take the work titled "We... We... All Black." Originally even the more provocative title "Negro" a derivative of the Portuguese "negro" that once addressed the hundreds of free relations in Brazil.

The company members' socioeconomic backgrounds are unusual in the contemporary dance world, but Desti doesn't overemphasize the challenges her dancers have hurdled. For me, [the favelas were] just the place they came from," the choreographer told *Time* out New York in 2013. "I worried a moment because they were good dancers... because the work was good." For these Brazilian breakers, all that matters is creating exceptional dance.

According to critics in the northern hemisphere, they have done just that. The New York Times declared last year after the troupe's Joyce Kilmer performance that "Companhia Urbana de Dança, it is so wonderful that it seems inviolable."

**SARIE WILLIAMS**

**Friday and Saturday, April 8 & 9, 8 p.m., Moore Theater, Hopkins Center for the Arts, \$17-40. Also, Thursday, April 14, 7:30 p.m., Flynn MovieGrape, \$15-44.**

### IF YOU LIKE THIS, ALSO TRY...

**LUCKY PUNCH, THE BUNCH** Saturday, October 3, 8 p.m., Flynn MovieGrape, \$15-36

**POSH PHYSICAL THEATRE** Tuesday, October 13, 7 p.m., Glendon Theatre, Glendon University, \$12-18

**DORIANE DAVIS, ETM: THE MENTAL APPROACH** Thursday, October 29, 7:30 p.m., Flynn MovieGrape, \$15-40

**JONICA BELL HARRIS & CO., HAPPY HOUR** Thursday, December 3, 7 and 9 p.m., Flynn MovieGrape, \$15-30

**PAULA TAYLOR** in Sunday March 13, 3 p.m., Paramount Theatre, \$29.75-34.75

**KESLINA LANE BARRIE** Saturday, April 2, 7:30 p.m., KCF Presents at Alumni Auditorium, Loyola University, \$15-64

**STIMP** Thursday and Friday, April 14 and 15, 8 p.m., Paramount Theatre, \$44.50-64.50

## LA SANTA CECILIA



**S**ometimes, better now plus number plus. Mother equals a Grammy Award for Best Latin Rock Album. At least, that equation worked for La Santa Cecilia, who reports in from the left coast to head up New England's act in time for plummeting autumn temps. Pronounced "musst and low from LA," the photogenic foursome adds sax players ranging from immigration reform to baking from scratch in their mix of Pan American sounds.

Front woman Marisol "La Montaña" Hernandez is a magnetic performer who captivates listeners with her layer from live vocals and colorful stage. Born and raised in the City of Angels, she and fellow members Alex Berdine, Miguel Ramirez and Jose "Pepe" Carlos bring kitsch, old-fashioned fun and a touch of politics to the tunes they create. "Ice El Hielo" is as layered as a Vermont winter sluge with allusions to the U.S. Immigration and Customs Enforcement agency. The band's "Santísima Virgen Forever" is a revelatory rendition cover you never expected to hear.

"La Santa Cecilia spends joy every time its members plug in to do a show," said a National Public Radio correspondent in 2013. "They do it one disc stop at a time with thousands, convales, elegant members, and glass and rock and roll."

**SARAH TURF DUMM**

**Wednesday, October 7, 7 p.m., Speaking Anderson, Hopkins Center for the Arts, \$17-20**

### LA SANTA CECILIA IS ONE OF A KIND, BUT YOU CAN ALSO GET YOUR GRAPHC ON WFF...

**NAB STON** Thursday, October 6, 7:30 p.m., Live Series at UVM Recital Hall, \$10-20

**LA VOZ EN TRES (WITH GUEST MICHAEL ZILBERG)** Friday, December 11, 7:30 p.m., Postage Arts at Rockbrook Town Hall Theatre, \$25-35

### PRESENTER INFO & TICKETS\*

**BARRIE OPERA HOUSE**  
conspirencetheatre.org, 475-0205

**CASTLETON UNIVERSITY**  
Castle Theatre, castleton.edu, 454-7710

**GRANDLER CENTER FOR THE ARTS**  
CHORDAN MUSIC, Inc. Randolph  
thunder-arts.org, 333-6454

**FLYNN MOVIEGRAPE/FLYNNSPACE**  
Burlington, flynnmoviegrape.com, 333-2655

**HIGHER KNOWING PRESENTS**  
VIRAL WORKS, higherknowings.com  
thunder-arts.org, 333-6454

**HOPKINS CENTER FOR THE ARTS**  
Café/Recital Hall, Hopkins Center for the Arts  
hopkinscenterforthearts.org, 333-888-8702

**JONKINS STATE COLLEGE**  
jcc.edu, 333-1476

**KCF PRESENTS**  
Sullivan, kcfpresents.com, 333-6635



## SAMUEL BECKETT TRILOGY: NOT 1/FOOTFALLS/ROCKABY

**M**y favorite Samuel Beckett play used to be *Footfalls*, which consists of a cry on a white, arched wall and a final cry while lights rise and fall on a garbage-strewn stage. Now better to sum up a life, and limbo each part in it.

Now that the real mad act—one of three slightly longer Beckett plays coming to the Flynn Center for the Performing Arts in March, I may have to reconsider. A woman delivers the nine-minute monologue with such frenetic intensity that the story she intends is about her can only have happened to the speaker herself. Or rather to the mouth itself. Throughout the play, the woman

spoke that mouth is the only thing visible on an otherwise black stage. Thanks to black makeup and a head immobilizer for the actor. What the mouth describes is a woman at 70, orphaned and formerly mad, who experienced a lifetime of some kind and now seems driven to repeat the story in a kind of sentence fragments.

*Footfalls* and *Rockaby* follow. Act I in the well-travelled four-hour trilogy performed by Scottish actor Lisa Dwan. Dwan brings of movement barely noticeable in the other two plays. In *Footfalls*, she paces a tiny strip of the stage, and in *Rockaby*, she's confined to a rocking chair. Nevertheless, Beckett's plays are usually dependent on their actors' and audience's feeling down as well as the infinitely picky playwright's must, to be white as

"Theatricality virtually" rivied the Gammell in June. All make the girls to speak

AMY LELLY

Wednesday, March 23, 7:30 p.m., at Flynn Meeting. \$15-35.

THINK IS NOTHING LIKE BECKETT. BUT THEATRE LOVERS SHOULD KEEP AN EYE ON THE GENIE BOYS CALIFORNIA FOR HUMOROUS PRODUCTIONS, BOTH LOCAL AND YOUNG, THROUGHOUT THE YEAR.

## TINA PACKER'S WOMEN OF WILL



**N**othing is simpler when it comes to Shakespeare's women. In a culture that forbids women to appear onstage, the Bard created some wonderful characters: sweet, sympathetic, and complex heroines—and a few of his icons of awfully wickedness (Puck, Ophelia, anyone?).

Tina Packer, founding artistic director of Shakespeare's Women of Will, knows these "Women of Will" intimately. The award-winning actor and playwright spent 10 years developing a five-night theatrical series that combines in-depth discussion of the evolution of Shakespeare's female characters with illustrative excerpts performed by Packer and Nigel Gane. In one scene, for instance, Packer transforms rapidly from Desdemona (of *Othello*), to Rosalind (of *As You Like It*) and back, thereby demonstrating how much power a woman in Shakespeare's world could gain by the simple act of donning a disguise.



Since 2010, Packer has performed *Women of Will* around the world. This February she brings an abbreviated two-night version to Middlebury College as part of a month of special Bard-themed events. The college has been selected to display a copy of Shakespeare's First Folio—the first printed collection of his plays of which only 233 copies exist—in the 400th anniversary of his death. Look for other dramatic delights all month on campus and around the state, including lectures in the Knickerbocker stage and Shakespeare in America.

MARGOT HARRISON

Arise and Meet: The Early Plays, Saturday, February 23, 6 p.m., and *Chances and Redemption: The Later Plays*, Sunday, February 24, 3 p.m., at Knight Memorial Theater, Middlebury College. \$25.

First Folio is on view February 2 through 28 at Overbrook Gallery, Middlebury College Museum of Art. Find more related lectures and events on the website.

### IF YOU CAN'T GET ENOUGH SHAKESPEARE, ALSO TRY THESE...

48 **PRO LIFE IT** in southern September 24 to October 24, various times. Last Nation Theater at Middlebury City Hall. \$10-20.

THE **UNPROVISED SHAKESPEARE COMPANY** Thursday through Saturday, November 12 to 14, 8 p.m., and Sunday, November 14, 2 p.m., FlynnSpace. \$25-30.

**THIRTY-NIGHT** Filler Theatre Productions with Royal Shakespeare Company Friday and Saturday, January 15 and 16, 8 p.m., Moore Theater, Hopkins Center for the Arts. \$17-35.

A **MORNING MOUNTAIN DREAM** Actors from the London Stage, Thursday and Friday, February 25 and 26, 8 p.m., Lane Series at FlynnSpace. \$31-33.

LAKE CHAMPLAIN CHAMBER MUSIC FESTIVAL  
Woodstock, Vermont, May 2-15

LAKE SERIES AT 9 PM  
Burlington, Vermont, June 1-15  
\$25-40

GERARD OPERA HOUSE  
M.H. Woodhouse Opera House  
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UNIT NATION THEATRE  
Middlebury College, Vermont  
\$25-40

LYND THEATRE COMPANY  
Burlington, Vermont, June 1-15

MIDDLEBURY COLLEGE  
Middlebury College, Vermont  
\$25-40

MIDDLEBURY TOWN HALL THEATRE  
Burlington, Vermont, June 1-15

PARADISE THEATRE  
Burlington, Vermont, June 1-15

PENNSYLVANIA ARTS  
Woodstock, Vermont, June 1-15

PROFESSIONAL THEATRE  
Burlington, Vermont, June 1-15







## SEQUENTIA: 'THE MONK SINGS THE PAGAN'



**A** decade or so ago Gregorian chant experienced a swell of popularity evidenced by the best-selling 1994 album titled *Simply Chant*. Recorded by the Spanish Benedictine Monks of Santa Domingo de Silos, the collection went double platinum in the U.S. alone. The soothing sounds were marketed—not without basis—as an antidote to stress. Indeed, even atheists can find calm in the hypnotic music, given that its religious messages are couched in Latin, *who cares what those monks are singing?*

But here's the thing: Latin was not the native tongue of the medieval monks who originated the chants, and they had to learn it somehow. According to music scholars such as Benjamin Bagby, director of the internationally renowned medieval music ensemble *Sequentia*, they learned it from pagans. Manuscripts dating from the ninth to the 14th centuries reveal that the texts of some monastic songs were decidedly not Christian.

Whether the monks studied sun-loving texts by Roman authors, poets, dramatists, teachers, philosophers and historians. Many of these texts found their way into the chants. In this way explains *Sequentia's* website: "The Christian monks gave voice to his pagan ancestors, passing on stories and ideas which resonate to this day."

How monks learned Latin as a second language is not in question; most of us have considered. But Bagby and his fellow researchers did and still do. Their so-called *Last Songs Project*, informed *Sequentia's* current program. Intriguingly titled "The Monk Sings the Pagan: Medieval Songs of Heroes, Gods and Strong Women," it comes to Dartmouth's Hopkins Center for the Arts and the University of Vermont Lane Series next spring. And don't worry: Lane director Brooke Newman says translations will be provided so 21st-century English speakers can tell sacred from profane.

PAMELA POLSTON

Thursday, April 26, 7 p.m. at Kelley Chapel, Batesville College \$17-20

Friday, April 26, 7:30 p.m., Lane Series at UVM Recital Hall \$19-35

### IF YOU LIKE THIS, ALSO TRY...

ANYTIME-A-HOLIDAY CONCERT: THE LAST MONK, Saturday, December 19, 7:30 p.m. KEP  
Presb. of North Congregational Church, St. Johnsbury \$19-39

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or in person at The Flynn Theater box office.

PHOTO: MICHAEL WILSON

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PHOTO: MICHAEL WILSON



**PATRICIA O'CALLAGHAN TRIO**

[illegible][illegible]

It's just the way the night's music overlapped. Lane Series drove on Route 1, he went on and back. O'Callaghan's 101 was a wing stage and a modest 200 mph. It was a win for him, says Nelson. It was a win. A Thousand was a perfect value, a national one. Love's love.

PAHOLA POLSTOM

Saturday, February 13, 7:30 p.m.  
Lange Series at UVM Recital Hall, 310-351

IF YOU LIKE THIS, ALSO TRY...

**FRANCISCH BLANCHARD** Saturday, October 3,  
8 p.m. Spruce Peak Performing Arts Center  
520.746.

**ALAN POWERS, "MUSIC BY THE SCOTTISH HEALS,"**  
Thursday, October 3, 7 p.m. KCP Presents at  
Feller Hall: \$15-44. Also Friday, October 3, 7  
p.m. Lake Series at UBBH Recital Hall: \$10-31.

**JASAN WERNER** Saturday, October 24 - 7:30  
p.m. Spruce Peak Performing Arts Center - 12  
25

**MINOR FLEMING** Tuesday October 27 7 p.m.  
Spaulding Auditorium, Hopkins Center for the Arts  
Rite \$45-100 (Sold out except for tickets—  
see page 10)

**PAITH GRIFFIN, SARA WATKINS AND ANNIE MITCHELL** Tuesday March 8 7 a.m. KCF Presents at Fisher Hall \$15.00

4000 MEMPHIS, Tuesday, April 23, 6 p.m. (Open)

**HENRY BUTLER WITH STEVEN  
BERNSTEIN AND THE HOT 9**



**H**enry Butler is a polyglot in the many musical languages of his native New Orleans, and the same can be said of Steven Bernstein: even if he does live in New York. So when the singer-pianist and trumpeter teams up, along with Bernstein's band the Hot 5, of the Crescent City sound can expect a party—and to mention erudite performances.

Bulter, who has a twin blind since birth, quite literally has a feel for the piano and watching him play is a jaw-dropping experience. For more than 40 years he has been performing — either as a soloist, with his own blues and jazz ensembles with other musicians such as Herbie Hancock, or backing other artists. You may have heard him on the HBO series *Thru*. Bulter has toured the world and has been named the "recording legend." So he's a great role model at the camp he created for visually impaired teen musicians, which was the subject of a documentary titled *The Alaska Governor Gel How Through*.

That's exactly what sustained Butler in the aftermath of Hurricane Katrina which wrecked his house and swallowed his piano, his brass scales and his recording equipment. The beloved ambassador of New Orleans music was left "pretty much homeless," he told reporters, if it's true that you have to experience the blues to play it. Butler has that covered.

But you wouldn't know it to hear *Vipers Drag*, his 2014 album with Bernstein. One could call it the mix of originals and early rock jazz "veeppy, bouncy, playful and spare."

Sounds like the perfect antidote to stick season in Vermont.

PAMELA POLSTON

Friday, October 23, 8 p.m. at Flynn MainStage, 515-360-

BUTLER AND BERNSTEIN REPRESENT NEW ORLEANS THIS SEASON, BUT IF YOU LIKE JAZZ FIRST, ALSO TRY...

**WITCHAM SHOP TRIP** Friday September 18, 8 a.m., Roundtrip: \$21.95



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### OLATE DOGS RESCUE TOUR

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7:00pm

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### THE JOURNEY TO MYSTIC INDIA

Friday, November 27  
3:00 and 7:00pm

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### MCLEAN AVENUE BAND

with special guests Heather Morris Celtic Dancers  
Saturday, December 27  
7:00pm

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# Revival Dance

CULTURE

The Bosnian Lilies troupe is in bloom again

BY KTMELVA SARI



The Community

**T**he five dancers rehearsing at the North End Studios last Wednesday weren't clothed in typical dance wear. They sported T-shirts, jeans, a tennis dress, work pants, sneakers and sandals. Their choreography was also atypical — it came from Bosnia.

The dancers — four women and one man — are members of the Bosnian Lilies, a troupe that performs traditional Bosnian folk dances. Most of the troupe's group arrived in Vermont following the Bosnian war, which ended 10 years ago. Performing and teaching traditional dances helps preserve their culture in their new home.

Standing with straight backs, the dancers hold hands to form a circle. They each took two small steps to the right, then bounced on the balls of their feet three times, each time turning their bodies slightly to the right, then left and right again. They took two steps to the left and repeated the set of movements. The dancers were pulsating their noses and getting ready to perform at a community event and fundraiser on September 27.

A recording of the Bosnian folk song "Moj Dilebo," or "My Darling," accompanied them, streamed through YouTube using a laptop.

Dance is an important part of Bosnian culture. It's "something you learn when you're little," said Bosnian Lilies

co-founder and lead instructor Medha Jasufagic. "Dance connected everyone, regardless of their cultural background, ethnic or religious group," she said. "There's no celebration without a dance."

The Bosnian Lilies have made five public appearances over the last three years. Founded in 2001, the troupe once comprised a mix of 15 young dancers. They used to dance at schools, fairs, nursing homes and other social events, including a national conference for Bosnian associations in New York. But so many of the Bosnians who came to the U.S. have assimilated, immigrant traditional dance has waned.

"Kids want to have fun with other kids," Jasufagic, 48, explained. "And the music is not something that's in their car. Their parents were more into it than they were." As a result, the Bosnian Lilies have essentially been on hiatus since 2003.

But now a new generation is determined to revive the troupe. Selma Zykic, 38, is Jasufagic's apprentice. She organized the September fundraiser to spark interest in the community and to mark the end of her apprenticeship.

A Burlington resident and IT specialist at the University of Vermont, Jasufagic fled Bosnia in 1992 during the Bosnian war. She spent eight years as a refugee in Munich, Germany, before migrating to Vermont in 2000. There she

enrolled as a student at the Community College of Vermont. During her time at CCV, the mother of two wrote about being part of an amateur dance group in Bosnia.

News of her experience spread, and fellow Bosnians urged her to start a dance troupe. She named it after *Lilac*, her hometown, a flower that's native to the country. Jasufagic didn't have any financial support back then, but she resisted charging membership fees. "I would feel bad asking from people, who came as refugees, who want to learn about their culture, to pay," she explained. "I just couldn't."

The group had its first practice on March 3, 2001, at CCV — Jasufagic still has the clipping from the *Burlington Free Press*. In the group's 14-year history, close to 90 kids performed at least once.

Zykic, a South Burlington resident who came to the U.S. at age 8, was one of those. Her younger sister was also a member of the troupe. "It was awesome to be able to show all my classmates what I grew up with and what my parents grew up with," Zykic remembers. She recalls her mother once spent weeks staying up until 4 a.m. sewing costumes. Zykic danced with the troupe until she went to college in Massachusetts.

A visit to Bosnia in the summer of 2010 reignited her interest. While having dinner at a restaurant, Zykic watched a

dance performance and recognized the steps she had learned back in Vermont.

"I'd never seen it performed at that professional level by people from the country," she marveled, adding that she couldn't stop crying as she watched the dance. Inspired, Zykic contacted her former instructor upon her return to the U.S.

Jasufagic was "proud and happy" to hear from Zykic. "She was a serious dancer. She was one of the best," she said of her former student. In the summer of 2004, the pair successfully applied for the Vermont Folklife Center Traditional Arts Apprenticeship Program. Zykic has been studying with Jasufagic ever since.

Greg Shawna, the Folklife Center's coordinator, described the dance troupe as a "little jewel" that deserves support. Since 2005, the nonprofit has given the Bosnian Lilies a few thousand dollars to fund rehearsal space, costumes and transportation costs.

"We have seen the Lilies as a key institution of the Bosnian community," he says. "As Medha and others are quick to point out, the Bosnian community here is so diverse in the Bosnian community in Bosnia. The things that were divisive in Bosnia hold the potential to be divisive here as well. But these art forms, dance,

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STYLING: KIM LEE

3/10/13

REVIVAL DANCE



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Heather Jaurigke, with Emma Zylke, teaches her leading the Bosnian Dance.

## Revival Dance

part in during Tito's Yugoslavia, were seen as a unifying thread."

In addition to funding the groups, the Pellile Center has helped share the story with Vermonters. In a video clip on the group's website, 12 young Bosnians perform in front of a multiracial audience. The girls wear

long, plain white skirts or knee pants with tight socks, and long-sleeved white shirts with vests and suspenders. The boys are dressed in black trousers and long-sleeved white shirts. Traditional Bosnian costumes are actually much more elaborate and intricately embroidered, Jaurigke explained.

It hasn't been easy to recruit younger Bosnians, Zylke admitted. Traditional dance is "an old thing that doesn't entice people," she said. "These days, parents choose soccer and karate over Bosnian dance." Jaurigke and Zylke

are considering recording, outside the Bosnian community. And she's hoping to attract new recruits at the September performance.

The evening will also include a traditional Bosnian dinner.

Pairing performances with food is a smart strategy, said musician and Young Tradition Vermont president Mark Sauter. "I would recommend having social opportunities where people come together, whenever that might be, around a meal or social time or party and make sure traditional music and dance is part of that activity," he said.

Sauter himself is a member of the Bosnian Ethno. He joined in 2005 to help create an instrumental band that would support the dancers. It attracted him, he

said, because his ancestors were from the Balkan area, and the group presented "an opportunity of self-discovery." Sauter noted the importance of sharing Bosnian culture with a broader audience. "So that folks outside the community come to value it and see it as a fabric of what they are," he said. "It's part of what Vermont is."

In fact, not everyone at the rehearsal was Bosnian. Zylke's friend, Peter Paul, joined her, Jaurigke and the instructor's daughter, Iris, for the first time. Rapid Repertoire, who had come to sing for the dancers, couldn't resist joining the group when Jaurigke beckoned him over.

Looking back, Jaurigke speculated that the Bosnian Ethno could have been "much bigger" if she had known about the Vermont Pellile Center earlier. Though she arrived in Vermont as an immigrant, Jaurigke faced challenges similar to those of Bosnian refugees. Learning English and rebuilding her life left little time, or finances, to devote to cultural preservation.

For her part, Zylke hopes that her group will provide the Bosnian Ethno with enough funds so they can coordinate rehearsal space and purchasing costumes. "We want to get to a point where we can do more shows and get to travel," she said.

Regardless, Jaurigke isn't binging up her dancing shoes. "Bosnian dance until they die," she said. "You learn to dance and you dance as much as your heart can take it." ☐

## INFO

International Dinner — Bosnian Ethno plans its September 27 (5 p.m.) in Studio 3 at the North End Theater in Burlington. Tickets are \$10 in advance or \$16 at the door.

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72	3.49	15,000	15.43	231.21
84	3.99	25,000	15.47	341.49



# Scenery Chewing

Where to get pre- and post-stage eats

BY ALICE LEVITT

**M**ost people who make a dinner and/or show date have their minds fixed on the glow of the footlights. But sometimes the meal ends up making the night. Take, for instance, the day my mom took me to see *Arvoon Robbins' Broadway*. Even as a musical-discuss 9-year-old, I knew there wasn't much memorable about slavishly recasting excerpts from *High Society* and *Milk and Honey*. But both of us stopped at the Russian Tea Room. The handsome waitress in traditional belted russia and wide pants, along with the butter-basting chicken Kiev, remain powerful elements of my personal history.

Most of the theater-related meals I've had as an adult have been a little less focused on ceremony. Usually they involve either grabbing something before-hand or screwing for what's still open after the show. Case in point, the last time I went to the opera, far from dining in gloves and opera glasses, I stopped by Tim Gays Burgers and Fries on the way—because, well, I'd spent all my money on opera tickets.

My friends are the types to travel around the state and beyond for a good show. Despite my less-than-stellar track record of pre-show dining, they still ask me for recommendations when venturing out of the area. I usually just tell them which restaurants I like at that region.

But this time I did the research to bring you a list of restaurants that pair with shows happening in the coming weeks, from Derby Line to White River Junction. Though the summer theater season is over, fall offers a wide range of professional and community productions worth seeing. For each region, I chose a few favorite dining spots for before the theater, then did some digging for places that are open after a show. These are my personal recommendations, not a comprehensive list, but chances are you'll need look no further for the right meal on your night out.

Let's start with professional theater groups.

## WATERBURY FESTIVAL PLAYHOUSE

Run for your life! September 19 through October 3

**BEFORE THE SHOW** The painted tent known as the Waterbury Festival Playhouse isn't in downtown Waterbury, so forget about walkable choices. But a seven-minute drive to Main Street opens up the whole world of "the town that beer saved."



Michael Smith of Michaels on the Hill



Post Show

Granted, for a special night you may want to steer clear of the downtown pubs and go more formal. How about an early dinner at MICHAEL'S ON THE HILL, or even a meal? Let the person taking your reservations know that you're trying to make it to a 7:30 p.m. show to ensure you'll have all the time you need to order and enjoy. Of the two expensive options, Michael's is slightly closer to the theater (bygone on a boring menu for as little as \$45—which gets you three courses plus coffee and tea).

For a casual bite on the way to the show, sit down or take out at ROMA TACO RESTAURANT. A picnic of spicy salsa may not be the best way to prepare for a comedy fest.

**AFTER THE CURTAIN** This late-night menu at the BROWNWOOD RESTAURANT & TAP ROOM has saved the many times. If the popcorn machine is still stacked after the show, a bowl of the salty kernels makes a perfect app before your burger. It would just be wrong not to pair that late dinner with one of the 38 beers on tap, all listed on the menu with a dialectic specificity that will satisfy any brewing geek.

**POST-SHOW** You serves food until 11 p.m. The menu is especially well suited to dining with a group, and later in the evening, scoring a table doesn't pose the same challenges that it invariably does at dinner. Share a bunch of Southern-fried apps with friends. Start as pork-crusted pineapple cheese, duck-fat fries or pork empanadas. If anyone still has room for an entree, the House Burger, topped with pineapple cheese, bacon and a fried green tomato, is the way to go.

## LOST NATION THEATER, MONTPELIER

The Mountaineer Conservatory, September 19 through October 28, alternating with *No New York* at September 24 through October 26

**BEFORE THE SHOW** Lucky you—two of the city's most convenient dining spots are right across from the theater's location in Montpelier's City Hall Auditorium. The MAG has to be dry and ultra-casual, if you don't score one of the few steady tables, you'll be eating at the counter or in the nearby pop-up park. But the

SCENERY CHOWING: JEFF AL

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# SIDEdishes

BY HANNAH PALMER SOHN &amp; ALICE LEVITT

## Going Public

FRESH FOCUSED PUB DRINKS  
IN QUACHEE

Restaurant life! **ANDREW SCHUBA** and his business partner, **SCOTT KACHIN**, took their true findings upon for their new business. The pair searched from Rutland to Woodstock before they chose 5815 Woodstock Road in Quachee, the former home of Shepherds Pie. Their goal, Schuba recalls, was to open not an upscale restaurant or gastropub, but "a cheap pub" with fresh food.

(CHINA) This is can start with sliders stuffed with Monterey stuffed bread, **PEPPER WAGON FARM** Swiss cheese and homemade mayo. Burgers feature **BLACK RIVER MEATS** beef. The **Smolard Bacon Cheddar Burger** is topped with Swiss cheddar cheese and McHorse Cheddar **FROM HARMONY FARM** cheddar. During the weekend soft opening, Schuba notes, particularly popular dishes were chicken schnitzel with lemon-caper butter



COURTESY OF THE PUBLIC HOUSE

## Home at Last

SOUTHERN COMFORT COMES TO MONTPELIER

**PROFIT** was never didn't last much of a year left as Monday morning following the soft opening of her Montpelier restaurant, **GOOSE ISLAND**. "When you cross over the border into Down Home, you're crossing over the Mason-Dixon Line," she said through a map. For Profit, southern hospitality translates to making friends with everyone who enters your restaurant.

After opening for coffee and pastries on September 10 and for full meals the next day, Profit took a few days off to recuperate — as did her nose and her staff. Down Home will officially open on Wednesday, September 16, and serve daily from 7 a.m. until 4 p.m.

The restaurant's large "community table" has been a hit. Profit said, allowing her to introduce customers to one another and get them talking. Not to worry, shy guys and gals. She also has "an introverts' corner," but Profit suggested introverted folks try the big table, too. "The common denominator between all people is fried chicken," she reasoned. "If you have fried chicken, everyone gets along."

That fried chicken is available even in breakfast — which is served all day. The plate known as the Southern includes a fried egg, two eggs, a choice of house fries or chicken grits and a fried cutlet or trout. Former River Run owner **JANEY KIMMICK**'s fried cutlet comes with gravy, with or without sausage, and includes an traditional plates two varieties. The coffee is roasted by **ROCKMOUNT ROASTERS**.

At 11 a.m. lunch menu and two plates join the options. Fried chicken or grilled cutlet or trout is paired with a choice of sides such as macaroni and cheese and potato salad. Profit said that she and chef **JOHN KIMMICK** will soon add more health-conscious and vegetarian options to the bill of fare, which already includes salads at low prices and lunch.

Down Home also welcomes guests for dessert and drinks. Daily events so far have included beehive bread pudding, frozen key lime pie and carrot cake with a buttermilk twist and a hint of citrus zest. Vintage cocktails, such as an afternoon mint julep, are made from prices a quarter of \$10 is house.

Perhaps the true mark of Profit's early success is that "people are coming in with smiles and leaving happy," she said.

—A.L.

—A.L.



COURTESY OF THE PUBLIC HOUSE

Now that dream comes to life in the **PUBLIC HOUSE** at Quachee, opens, opening officially on Wednesday, September 16. The "gate" of the Shepherds Pie space appeared to Schuba and Kachin, Schuba says, but they remake everything else. The place's new focal point is an 18-seat bar featuring 12 beers on tap, with highball and lowball options ranging from **SMOLARD FARM** ciders to **CHANGING RIVERS** to Bud Light.

The same something-for everyone else is reflected on the menu, prepared in a kitchen led by chef **SCOTT KACHIN**, formerly of Burlington's **power**

and a chopped salad with maple mustard dressing and dill sauce.

Burgers coming those burgers on plates free from by request, the Public House goes above and beyond for customers of gourmet allergies. Before he opened the restaurant, Schuba promised his partner, who lives with the allergy, that the Public House would be totally nut-free. Now there's a place in Quachee with fresh food for all.

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### Scenery Chewing

lack of atmosphere just leaves room for over-the-flavor in the form of tacos stuffed with local meat, enchiladas and quesadillas.

PHO THAI EXPRESS is so focused on speed that it serves most of its dishes in take-out containers by default. Though owner Sam Thongthong offers Vietnamese dishes, he's especially assertive about sharing the Thai-style duck noodle soup and duck salad that are his wife's specialties.

For a more formal, but still relaxed, experience, try **THE GRACE RESTAURANT AND BAR**. The restaurant has survived more than two decades for good reasons, and the pre-Post Nation crowd is one of them. You can't go wrong with a pizza or pasta dish fired in the wood-burning oven.

**after the quince:** Even the vegetable dinner offerings are short after 9 p.m.; some restaurants' kitchens stay open until 10, so hearty in from the diner for fried pig tails or smoked-corn ravioli before settling in for a beer or three at the beer room.

MCDONALD'S'S IRISH PUB may be a less highbrow drinking spot, but it serves more than 20 specialty burgers until 11 p.m. The Utah Burger critic from the West Coast tradition of topping a patty with pastrami and Thousand Island dressing, while the garlic-and-sourcery sauced lamb burger comes dressed in yeast and oil.

## VERMONT STAGE RUFFINGTON

THE DOCTOR HAD TO GO.

**DRINKS** **DRINKS** The taverna Burlington is your spot when you're seeking a hole at Flycatchers (where Vermont Stage performs) or on the *Rites Montage*. Still, it can be a fun exercise to find dinner on the same block as your show. If it's a fancy night, house-made pasta at **STAYERS** may be just the ticket, followed by gastronomy filled with homemade gelato. Still into Italian, but not the dark romance of the *Truff*? The Delta wine bar, **COMO**, is right next door, and **WOMAN WORK** serves up New England's best drink down the

Feel more like eating *Asia* than Europe? Tangle with a bowl of noodle soup or eat *ramen*, or climb the stairs to the roof for *manju* with puff; freshly baked loaves at *Yamanashi* *Yamanashi*.

If you're staying rooms for dinner after the show, head to the swimmable beachhead for a Waterside Inn John or a



Summer Ginkgo flavored with cucumber and basil. You'll have only a few feet to stagger toward the start of FlynnSpace when you're done.

**AFTER THE CURTAIN** The Queen City isn't the late-night, weekend-diner that many other Vermont frontier hills are, but there are ways to play it especially smart after a show. **LELAND CATERO** and staff offers the best deal around with a \$12.50 price-fix that includes choices of soup or salad along with a bistro classic such as meatloaf or beef Bourguignon. It's served after 9 p.m. on weekdays and after 10 on weekend nights.

When I'm in the market for a lighter meal, I always seem to find myself at a certain restaurant. I go there for a dinner of locally sourced treats. And there's no hurry. The restaurant located in a former diner is open until 1 a.m. on weekdays.

Just around the corner at the **GRAY PLAZA**, the late-evening menu is also revamped. But the full range of Dayze-winning cocktails is available, along with the classic Mauro's Salad and new standards such as duck confit potatoes and roasted Brussels sprouts with garlic-braised root balls.

NORTHERN STAGE  
WHITE RIVER JUNCTION

Over Town October 7 through 26

across the snow. To passersby, White River's culinary scene may seem to begin and end at the bus station. But they need not venture far from the downtown center to find a chef who used to work at New York's legendary



# **SIDE**dishes

CONTINUED FROM PAGE 43

## **Drunk History**

1200+ TREASURES UNRAVELLED OF VERMONT HISTORICAL SHELVES THIS WEEK

In the past two decades, Vermont's wine business has grown from a half-henry fringe ferment to more than a dozen commercial wineries. Most industry folks credit

Permentation, not this week from Arcadia Publishing. In the book, local oenophile and wine blogger roose vinemakers trace Vermont's vintage back more than a century. "People have been wanting to grow wine in this area since Jacques Cartier and Samuel de Champlain showed up [in the 1500s and 1600s],"



the development to new hybrid grapes — the most recently released in the past 20 years — that carry the cold-hardiness of North American wild grapes with the more wine-friendly characteristics of traditional European cultivars.

While the new grapes show decent winemaking potential, they remain unproven, just as the industry is young and the newcomers inexperienced. Despite recent growth, wine in Vermont is widely regarded as a brave new world, still in its experimentalist phase.

But a different picture emerges from *Wines of Vermont: A History of Vineyard*

Treisman says. "In the 1900s, people were growing all kinds of grapes and cultivating cultivars that had potential."

As an avid hobbyist and member of the Vermont Grape & Wine Council and Adirondack Coast Wine Association, the author has followed industry developments on [vmtwinemedia.com](http://vmtwinemedia.com)

for years. But when he started researching the book, Treisman says, he was surprised to find "a long cultural aspena that made people think that [Vermont] could be interesting [as a wine-making region]."

The author will sell and sign books at **LOCAL MARKET Harvest Party** this Sunday, September 20, and at **MAKING WINE FROM MONDAY** September 21. The book is currently available from online retailers, and will be stocked at several local wine shops and winery tasting rooms in weeks to come.

—H RE

## **Crumbs**

**LEFTOVER FOOD WAYS**  
Next month, two of Vermont's leading beverage distributors, **RETAIL DISTRIBUTORS** and **G. NORMAN**, will become one when the former annexes the latter's Vermont beverage portfolio. Besides dozens of domestic and imported beers, Ramel will represent Vermont's **LAST NATION BREWERY**, **NEW YORK BREWERY**, **FOLEY MOUNTAIN BREWERY**, and others from **DOMESTIC** and **IMPORTED** CIGARS.

The growth coincides with a 25,000-square-foot expansion of Ramel's South Burlington warehouse. Marketing director **ANNA GARRIN** estimates that the added brands will represent a 10 percent increase in the company's share in beer, wine and nonalcoholic markets.

For bars and restaurants, the merger means dealing with one fewer distributor to fill their shelves. "It's the least of the stress stuff that changes," says Charlie. "Nothing changes for the consumer."

Dear Winos: residents. Tired of schlepping to Burlington for wine? The weekly Friday night **TRUCK STOP** featuring **FRUITS**? Good news: The weekly foodie rally will set up along **WINE IN FALLS WAY** on Saturday evenings from September 26 through October 18.

—H RE

## **CONNECT**

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## Scenery Chewing by PA

Eleven Madison Park, Vermont native  
Chef Michael Lusk runs the kitchen  
of **ELLEN RESTAURANT**, where diners are  
likely to find creative but earthy dishes  
such as chile-dusted chicken with  
black-bean-and-onion bread pudding,  
lemon-glazed summer squash and  
arrozada cream.

For **CAFÉ** serves a similarly eclectic  
dinner menu, including the restaurant's  
classic seafood poach-and-ginger meat-  
ball. Whatever you order, don't miss the  
battered and herb-tossed fries served in  
a cone with tangy aioli.

The same Turkish classics popular  
at Burlington's localized Kabab House  
fill the menu at the restaurant, the two  
restaurants share owners Yildiz and  
Jelica Olcay. Start with a nutty borch  
pastry, but save room for the signature  
apple-raisin baklava.

**AFTER THE CURTAIN:** Life used to be so  
much easier before cars at **TRAM HANGARS**  
turned left White River in 2004. The  
good news is that it's now just down  
the road in Quechee and still serves its  
"wicked good burgers" until 9 p.m.  
The bad news? You only offer option  
is the "miracle mile" of West Lebanon,  
N.H., featuring the likes of Denry's,  
Chili's and Applebee's.

## OPERA COMPANY OF MIDDLEBURY

Orlando and Amherst, October 18 through 19

**BEHIND THE SCENES:** Want to know a  
secret? From 4:30 to 6 p.m., you'll  
find \$4 sliders at the bar at the late  
Michel Robit's the same. And we're  
not talking White Castle hockey  
pucks. While the kitchen does turn  
out a classic bacon cheeseburger,  
you can also try a fennel-dusted duck  
burger topped with house-made  
mashed root salsa, or a white-bean  
veggie slider. A more substantial  
dinner, complete with river views,  
might start with stuffed dried quail,  
followed by braised rabbit over house-  
made cornstarch.

Don't look for Trogan cuisine  
to prepare you for an evening of  
Pirelli's opera. But those seeking an  
alternative to Middlebury's hearty  
leisure standards — which include  
**AMERICAN FLAVORBAR** and **SI PAUSE AT THE  
BRIDGE** — may want to check out **SABA**  
**SABA** **YAM CUISINE**. Thanks to its loca-  
tion steps away from the stage door,  
it's a favorite of both performers and  
audience members heading to Town  
Hall Theater. This is the place to try



That feeds uncommon in the U.S.,  
including banana-blossom salad and  
chicken wings stuffed with vermouth  
and ground chicken.

**AFTER THE CURTAIN:** Operas are long.  
Time may fly, but chances are you  
won't be out of the theater until about  
11 p.m. And that means **TWO BROTHERS**  
**SABERS** has taken care of your after-  
show decision for you by being the  
only place in town still open. In fact,  
the pub serves food until 2 a.m. on  
weekend nights.

Luckily, **Two Brothers' Lito** right  
next is fairly diverse, containing both  
healthier options — such as roasted-beef  
steak with Becher Family Farm blue  
cheese — and fast-food-style treats  
such as smoked-pork nachos, pasties  
and mac and cheese.





Photo: Tap & Tur

And now for the community theater groups.

## STONE THEATRE GUILD

A Midwestern Nights Dinner: **Thu 10:30**  
Musical: September 24 through October 10

**BEFORE THE SHOW:** These days, I'm sending my lap friends who are looking for something new to one place, the casual bar bar recently opened by Ben of the Woods owners. The LaPlante River Angus Farm burger is 87. Need I say more?

If my pals don't want to leave the overcrowded parking lot at Deer, I direct them just up the Mountain Road to **PROCEED TAP & TUR** for options and the same bloody fresh tunes that the owners used to serve at Friday's Taproom. I'm especially fond of the park-belly variety with paigle-paigle sauce.

For those who prefer to park near the theater and leave the car there all evening, **LAPOUILLE COUNTRY PLAYERS, HYDE PARK** is a great stand-out away on either side of the theater's location. **Stone Tavern Hall** both serve solid food with a Pacific edge. The sacred turn tables at suburban **Flaminio's** are especially worth a try, while **Pace** cooks at big California-style salads and savory scallions.

**AFTER THE CURTAIN:** Full disclosure: My other half and I have been active with Stone Theatre Guild for years. After directing a production of *Swing Time* in 2001, I retired from the stage, but I know all too well that there's a bar and food option in the mountains after the final curtain falls.

Head to **LAPOUILLE & TAP ROOM**, and they'll take care of you just fine. The kitchen is open until midnight, and

though you won't find the dinner-time "steak on a stick" or the full barbecue menu, you can still get the signature Pig Skins, potato skins filled with pulled pork, cheddar and cologne. On a budget? Basic breads and a pair of toast both cost \$3 a plate, and popcorn is free from the machine.

## LAPOUILLE COUNTY PLAYERS, HYDE PARK

October 24 through October 4

**BEFORE THE SHOW:** The close it opens isn't so much a meal as an experience. The **LAPOUILLE** menu is one place it right across the street from the Hyde Park Open House. **Owner's** **Bar** is only across dinner at her elegantly appointed bar for special occasions such as June/June weekends, but she pairs a mean high tea from 3 to 4 p.m., Thursday and Sunday.

A pot of warming liquid with a side of no etiquette (I've been personally shooed for my sufficiently stylish-poor) comes with homemade baked goods, including warm scones with jam. The dinner-size full tea includes a platter of tea sandwiches and delicate first-class pastries.

Evening shows at LCP start at 7 p.m., which doesn't leave much time to venture beyond Hyde Park for dinner. The 2 p.m. Sunday matinees offer a bit more leisure time to try brunch in nearby **Merrillville**. At the **LAPOUILLE**, just across from the **LAPOUILLE**, bread is drizzled in egg custard and walnut-honey butter to make French toast. The stone bakery's focaccia provides the base for traditional egg Benedict.

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## Scenery Chewing



Server Myliss Nicks at the Scenery Chewing.

In the mood for something a bit kinder? You'll enjoy the show more after a glass of a pilsner at Lost Nation Brewing's tasting room in Morrisville. Smoked chicken or a plate of ribs will keep beerhounds satiated well beyond the curtain for Scenery.

AFTER THE CURTAIN In Morrisville, MEXICO PLACE serves dinner until 10 p.m. on weekends, about as late as it gets around these parts. On the bright side, your evening of entertainment continues with live music served along with your fried chicken or brisket. The casual late-night menu also includes mac and cheese, fish and chips and wings.

You can continue the chicken party in Johnson at **WINGS WINGS**. Besides more than 30 wing flavors, this bar has burgers, pizza and late dogs until midnight.

## QNEK PRODUCTIONS, DERBY LINE

November 4-Mon through September 20

Followed by Steel Magnolias, October 9

through 16

BEFORE THE SHOW How big of a night are you planning? Is it dinner-in-another-country bag? Haskell Open? House straddles Vermont and Quebec, so it's not that big a deal to dine in Stowe. In fact, locavore restaurant **LE VERMOREL** is only six minutes from the Grater on the Canadian side.

Rabbit is a specialty, gracing home-made plates, salads and entrees, such as a corned brochure or mustard-braised leg. Backwater criques come filled with an international array of sweet and savory flavors.

Back in the States, Austrian chef Fritz Hubbell offers a medley international experience at his **DERBY LINE**



**WELLES INN**. The server house arranges as entrees with sweetbreads and potato salad, or stop-over oven-baked flatbread. Pasta is made in-house, too.

South of the border, almost across the northern border at **AMERICAN TACO SAW**, it's easiest only to grab one of the tacos or burritos made by Mexico native America Gutierrez-Correa for a picnic.

AFTER THE CURTAIN Unless you want fast food in Newport, there's just one option: **NEWBURY PUB & PIZZA COMPANY**. In Derby, serve dinner until at least 10 p.m. on the weekends, often until 11, says a server.

The large menu is diverse, with appetizers ranging the gamut from provencal minestrone to dry-brined chicken wings in Louisiana-style hot sauce. Entrees include stridies and herbaceous chicken and ribs, but the focus is on wood-fired pizzas made with local ingredients. ☺

Contact [info@sevendaysvt.com](mailto:info@sevendaysvt.com)





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**TAYLOR MAC 8-CB.** The performance of a group of novices and veterans for a simulated write logic of formalization, developed with a new boxing technique. *Psychol Monographs*, 1994, 107(1), 1-10. **Keywords:** boxing, formalization, novices, veterans, write logic.

### Open-Ended Questions

**THURSDAY SPINNING APPAREL-CELEBRITY & GINGER.**  
Some professionals featured on the 1980s  
film, versus other Social Responsibility members who  
supported the film, including: **NO CLASH PERFORMERS**  
of **Los Carreños** (Popular movement) **Wednesday 8-9:30**  
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continued

**COMMUNITY BINDER** Binders put together the neighborhoods and discuss current issues of a neighborhood by the Wisconsin School Board and by a Wisconsin 2-Entry Community Center. Wisconsin School Board and by a Wisconsin 2-Entry Community Center. Wisconsin School Board and by a Wisconsin 2-Entry Community Center.

**BOLD & BARRICADE MIXED:** Friends and colleagues gather on the cantina catwalk and learn about current sustainability projects. The mingling cantina is open at breakfast and lunch for food service. 4.5-10pm: barbecue. 5.30-10.00pm: Alberg Golf Links 4.5-10.00pm: £50. £25 for members only. pre-booking: 0793 700-0156.

**MEN'S GROUP** A supportive environment supports counseling and treatment in men's center activities. *Marquette Center for Living Center* 12-11:00 a.m. Tues. July 2012 2012

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## create

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**WHEELING NIGHT INSPIRATIONS** Coasters pick up their needles for a fun time for charity project. Inlay/Don Jansin, Ken and Yvonne Schindl 5-8 p.m. Free. Info: 410-3390

Abstract

**ABSOLUTLY PARTY** Denon says it will launch during the holiday season and bring with it QuakeV, 3D lounge, Eurl games, music, TV, and more. E-mail us: 503.751.4666, fax us: 503.751.4677.

**FLYER DANCING** Portland's new dance troupe is the show stopper, taking over the crowd. **Champion Club**, Burlington, runs 6-10-7 96pm. [www.championclub.com](http://www.championclub.com)

[illegible]

**ASTATIAN DANCE VERNISAGE**—Jubilant merriment with the Green Mountain Club & Order initiates pay to entertainment and dance some items. The Open Square, Harborside Hotel Building, 7 Signs, \$12 (info: 444-4444).

**SOUTHERN DANCE.** 3 Chrysothamnus leucodermis leucodermis in African dress, but rapunzelhaired. Australia (left), 5/30/73 p.m. \$10-15. Info 856-353.

classroom. The clothing is designed for all ability levels across the body and the mind. Dry, water and soft - education union. Diamond School Montpelier 1 1/2 m.

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## Follow the Current

Senior Jennifer Meehan's master's thesis explores of trade-offs. Focused on the relationship between movement and acoustics, the chiropterologist has found inspiration for her experimental projects in everything from animal migration to geological formations to reprocessed natural sites. Meehan now looks to Burlington water systems as motivation. Taking her creative process to the field, she experiences movement sparked by streams and rivers and combines the results with new and existing field trips for John Mason's *Necessary Translations* (Will Publishing). As a University of Vermont Jennifer Meehan professor in biology, Meehan will accept the wilderness place for a formal presentation at the UVM Festival.

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Saturday September 18 and Sunday September 20 3 p.m., at the University of Wisconsin-River Falls (Watson). For info: 605-3546 [uwr.edu](mailto:uwr.edu)



## Dynamic Duos

When you attend a Jessica Roemer concert, you may end up performing yourself. Roemer, a poet and former applied music teacher at Middlebury College, has developed a unique style of *live improvisation*, inviting folks of all ages, some with diverse talents, autism and blindness, to join her as she breathes to create original art that inspires joy and a sense of possibility in players and listeners alike. Not only a maestro at the keyboard, Roemer is a writer and journalist. She presents a multidisciplinary showcase marrying music and spoken word with passages from her new book *In Beat With God: The Story of Lydiane Friedlander*.

JESSICA ROENTISCHER

Sunday, September 20, 4 p.m., at Middlebury Town Hall Theater 55-70. Info: 360/833-1000. [www.middlebury.edu/arts](http://www.middlebury.edu/arts)

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ALL SUBMITTING MUST BE RECEIVED BY **Thursday at noon** FOR CONSIDERATION IN THE FOLLOWING WEEK'S NEWSLETTER. FOR OUR CONVENIENCE, FORMS AND GUIDELINES AT [SEVERALSVET.EQUIPMENT.COM](http://SEVERALSVET.EQUIPMENT.COM) YOU CAN ALSO EMAIL US AT [QUESTIONS@SEVERALSVET.COM](mailto:QUESTIONS@SEVERALSVET.COM) TO BE LISTED, YOU MUST INCLUDE THE NAME OF VET, A BRIEF DESCRIPTION, SUPPORTING LOCATION, TIME, DATE AND CONTACT NUMBER.

➤

#### CALENDAR EVENTS IN SEVEN DAYS

LISTINGS AND SPOTLIGHTS ARE WRITTEN BY **KATELIN HARRIN**. GIVEN SPOTS (BITS) FOR SPACE AND STYLE, DEPENDING ON COST AND OTHER FACTORS. CLASSES AND WORKSHOPS MAY BE LISTED BY EITHER THE CALENDAR OR THE CLASSES SECTION, WHEN APPROPRIATE. CLASS ORGANIZERS MAY BE ASKED TO PURCHASE A CLOTHING ITEM.



## Man of His Word

Rhyme, meter and sound are Major Jackson's tools. At any of the poet's four collections to date, you'll find a mix of formal verse, innovative experimentation and ordinary life backed out.

Through the power of the pen, the University of Virginia has earned a Cave Canem Poetry Prize, a Whiting-Watson award and a posthumous Pulitzer Prize for his poetry collection, *Refuge*, released in August, explains war and personal history with lucid and evocative language. Let lovers find their own for a reading at Phoenix Books Burlington.

### MAJOR JACKSON

Thursday  
September 11, 7  
7 PM at Phoenix  
Books Burlington  
100 Park St., 3rd fl.  
Burlington, VT 05401  
603.249.1542

**D**raped in dazzling drag, Taylor Mac crosses the stage, opens his mouth and belts out... a history lesson. Mac's elaborate stage show, *A 24-Decade History of Popular Music: 1776-1806*, is a glorifying, melodic blast from the past, informed in part by the performance artist's survey of New England towns. Mac digs below the surface of regional folklore to extract what he calls "the little nuggets that aren't in the high school history books," painting a colorful portrait of the United States, from its founding through the rise of democracy. Mac's show is broad and deep, hence its three-hour running time, spotlighting not only his stunning showmanship but his strong commitment to storytelling.

### TAYLOR MAC: A 24-DECADE HISTORY OF POPULAR MUSIC: 1776-1806

Thursday September 11, 7 PM, at Moore Theater (English Center for the Arts, Dartmouth College) in Hanover, NH. \$10-40. 603.883.6141-2465. <http://www.mooretheater.org>

SEP 17 • WORDS

# SOCIAL STUDIES

SEP 17 | MUSIC





























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Readings, a grange, panels, workshops, musical performances, dance, book launches, live screenings & special meals featuring literary fare serve you around the word – and, of course, the coffee!

**FRIDAY, 9/25**  
FESTIVAL DEDICATION: Join us at the Doris Carter for a tribute to the internationally acclaimed poet David Mervin (presented by Anna Storr)

**THURSDAY, 9/24**  
EVENTS: 6-8 PM LUNCH: 12-2 PM

**FRIDAY, 9/25**  
EVENTS: 6-8 PM LUNCH: 12-2 PM

**SATURDAY, 9/26**  
EVENTS: 6-8 PM LUNCH: 12-2 PM

**SUNDAY, 9/27**  
EVENTS: 6-8 PM LUNCH: 12-2 PM

**PROBABILITY THEORY 101?**  
No aprioristic or a posteriori probability

**656-3328**  
don't miss this to go to the most interesting lecture!

**THE UNIVERSITY OF VERMONT**

## calendar

SEPTEMBER 2015

**SUNSHINE LIAISON: COMMUNITY AWARENESS**  
VSOA: Students, children and families throughout series of poems. 10:00 a.m. to 12:00 p.m. in the Sun Room. 1000 Main St. 201-234-1111

### Arts

**DISCOVERY CENTER**: Temporal exhibits have fun with the past and the future of technology. 10:00 a.m. to 5:00 p.m. 1000 Main St. 201-234-1111

**HANDS ON: BUILDING, CRAFTING, PROJECTS & EXPERIMENTATION**: 10:00 a.m. to 5:00 p.m. 1000 Main St. 201-234-1111

**WORKSHOPS FOR FLEAS**: Flea markets and dog training and dog training for dogs ages 5-10. 10:00 a.m. to 5:00 p.m. 1000 Main St. 201-234-1111

**VERMONT FAMILY NETWORK: FAMILY FUN DAY**: Family fun day for all ages. 10:00 a.m. to 5:00 p.m. 1000 Main St. 201-234-1111

**LANGUAGE**: 10:00 a.m. to 5:00 p.m. 1000 Main St. 201-234-1111

**OPEN HOUSE: VERMONT COMMUNITY**: Open house for all ages. 10:00 a.m. to 5:00 p.m. 1000 Main St. 201-234-1111

**PRESENTATION: COMMUNITY**: Presentation for all ages. 10:00 a.m. to 5:00 p.m. 1000 Main St. 201-234-1111

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**PRESENTATION: COMMUNITY**: Presentation for all ages. 10:00 a.m. to 5:00 p.m. 1000 Main St. 201-234-1111

**WATERBURY COMMUNITY MUSIC**: 10:00 a.m. to 12:00 p.m. 1000 Main St. 201-234-1111

### Business

**WATERBURY COMMUNITY MUSIC**: 10:00 a.m. to 12:00 p.m. 1000 Main St. 201-234-1111

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## David M. Richardson

Director, Centre for Invasion Biology,  
Stellenbosch University, South Africa

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Panel Discussion to follow

Thursday, September 17, 2015 • 5:00 p.m.

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Reception immediately following in the Joint Room

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Participate in or watch the annual championship of  
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SEPTEMBER

23+24

James B. Peterson Memorial Lectures

Sept. 23: Michael Heckenberger | Sept. 24: Eduardo Novas  
FLEMING MUSEUM, 202 UNIVERSITY OF VERMONT, BURLINGTON • 7:00 PM  
The University of Vermont hosts two prominent  
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# The Illusionist

Experimental composer Ben Vida talks process and psychacoustics

BY DAN HOLLES

**B**en Vida asks a lot of questions. In fact, asking questions—and rarely expecting to find an answer—might be the central talent of the experiential composer's unusual body of work.

Brooklyn's based Vida, 41, has been an isolated artist in the international experimental music world for two decades. He was a cofounder of Chicago's Town and Country, a musicalist quartet that recorded on Thrill Jockey in the 1990s. He has since worked as a solo artist, releasing records for labels such as Kooky, Drag City and Shelter Press. He's also an avid collaborator, having worked with a wide array of musical and visual artists, including Bradford's Greg Davis.

Davis is a globally renowned composer who is currently the sonic artist-in-residence at Chapman College. As part of his residency, he's presenting a series of experimental media performances called Signals. Vida will appear at the first show in that series this Friday, September 18, at the Chapman College Gallery in the Center for Communication and Creative Media.

For the show, Vida is performing a work called "Damaged Particulates." The composition is based on the

psychomania of auditory illusion, also called psychacoustics. In layman's terms, that refers to a curious reaction that occurs when certain tones and frequencies are created together—either in tandem or in slight intervals. The resulting resonance triggers a physical reaction within the inner ear that, well, you kind of have to hear, or rather feel, to comprehend.

"The best way to understand this is to hear and experience it first," writes Davis of psychacoustics in a recent email. "At first, they can be confusing, foreign and challenging experiences, but ultimately they can open the doors to a richer and deeper understanding of life and listening. They can also teach us about our perception (and conception) of sound and how sounds interact with each other in our environment."

Seven Days recently spoke with Vida by phone about psychacoustics and his own experimental process.

**SEVEN DAYS: What are auditory illusions?**

**BEN VIDA:** There are certain kinds of audio effects that happen through the combination of different pitches, using micro delays and things like that, that create kind of an expanded spatialization. It's something that

certain kinds of electronics produce really well. Another word for it is "psychacoustics."

**SD: Would that be similar to overtones?**

**BV:** Exactly. Differences (see, Shupen's tone. There's a thing called an auto acoustic emission, which is a pitch that is produced by your inner ear and comes out through speakers. So a combination of pitches will activate the inner ear and kind of turn into a little speaker of its own in that moment. It produces a very physical tone that comes from the head. [Laughs]

**SD: Wow.**

**BV:** Yeah. It's an interesting phenomenon. I think when people experience it for the first time, it takes people about a bit, because it's so physical. But it's not dangerous to the ear. It's a kind of an advanced way of recording sonic material.

**SD: It sounds really disorienting.**

**BV:** It is. But once you get into it, it's very pleasurable.

**SD: And how does one "get into it"?**

**BV:** It's something I discovered when I came into contact with other people

who work with all kinds of sonic materials. It's the sort of thing that, once you begin to recognize them, hearing them in other people's music or figuring out ways of producing them yourself, it becomes a really useful form of contact. They become a material to work with. So instead of thinking about music in terms of harmony and melody and rhythm, all of a sudden you're thinking about this phenomenon as a compositional material.

**SD: So you're using the effect as almost like another instrument in the larger composition?**

**BV:** Yeah. Or as a building block. However you'd like to think of it.

**SD: When folks like me try to describe what musicians like you do, it presents a particular challenge. Because I write for a general audience, I can't assume most people will know what I'm talking about, like they might with, say, pop music. So how do you describe what you do to someone who might be wholly unfamiliar?**

**BV:** Gosh, that's a broad question. I think I engage in experimental practices. But the term "experimental"

THE ILLUSTRATION: RYAN







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**I TRY TO CREATE  
MUSIC THAT KEEPS  
A WINDOW OPEN  
FOR ANY KIND  
OF LISTENER.**

BEN VIDA

**The Illusionist** by JEFF GIBSON

music" is kind of a catchall phrase that we all use to talk about music that's maybe dissonant or atypical to signify certain types of composers, who might not even really relate to one another. But, particularly in the last decade or so, I've engaged in the process of actually doing experiments — developing systems and letting them run, coming up with concepts about composition. So the music almost becomes a by-product of the experiments behind it.

One of my intentions with presenting work that uses a gallery or museum is that I think audiences are really good at receiving complex auditory information, but I don't think we're always that challenged. So I try to create music that keeps a window open for any kind of listener. I'm not making music to speak to just a community of listeners who also make the same music. And it's not that I'm trying to make strange music more popular. I think of it more in terms of how one would think of a gallery.

**SB: How so?**

BV: So much of the music I make these days is actually directed into the art gallery and museum setting and has the concert hall or music venue. One of the reasons for that is that there is a kind of viewer who will go into an art museum or gallery who's not necessarily going in as an expert, but someone who is interested in receiving something that's new to them. So I try to create music experiences that reach them the same way that a good painting does.

SB: I don't think so. I think for a lot of people there is an intimidation factor when you go into an "experimental show" like they're not going

to understand what's happening. But that's often not the case in a gallery. You sort of expect and welcome the idea that you'll be challenged by the experience.

BV: Everyone brings their own history of listening into the venue. So some people will experience the music through the lens of their own knowledge, others will do so with another kind of knowledge. And it's all valid.

**SB: In your experiments, what are some results that have surprised or intrigued you?**

BV: In recent years I've been interested in creating compositional frameworks that will invite other people into the process. So that might mean setting up a system where a vocalist comes in and interacts with it, and I take the recording of the vocalist and use it as a compositional element, for example. That was a way of breaking my own subjectivity as a composer and having other people's impressions find a way into my process. So it's not so much about results as it is about creating systems that allow me to engage a set of questions that I don't know the answers to yet, and don't feel like there will be a right or wrong outcome. That's not really answering your question. But I'm trying to engage different kinds of systems that keep collaboration alive as what has become a solo process. I'm finding that I like the idea of decentralizing the compositional process. ☺

**INFO**

Ben Vida performs on Friday, September 30, 8 p.m., at the Chapman College Gallery in the Center for Communication and Creative Media in Burlington. Free.







## WED. 16

## burlington

**THE B&B PUBNET JAZZ**  
Superjazz (bills only) 8 p.m. free  
**SALVAMUNDI WAREHOUSE**  
Worldwide Music Collective  
(pop/rock/lo-fi) 12 p.m. free  
**J.P. 3 PUB** Pub Darts with Dave & J  
8 p.m. free Karaoke with Melinda  
Krohn, free  
**JUNIPER** Electronic Dub  
Project (jazz) 8 p.m. free  
**LIGHT CLUB LAMP DROP** Film  
Night (video, documentary) Free  
Karaoke 8:30 p.m. free  
**MANNATION PIZZA & PUB**  
Grown Mils with Andy Lyons 7  
p.m. free

**NETWE** & NY Comedy Club  
Present: What a Joke! Comedy  
Night Mils (stand-up comedy) 7  
p.m. 100 Old Cam, Los Angeles  
200K, daily 10:30 p.m. \$10/\$15  
90+  
**BARO BEARD** World's Luckiest  
(folk rock) 7 p.m. free Honey  
Rocks 8:30 p.m. \$10/\$15 free  
Pete Mils (jazz) 10 p.m. free  
**BOO BEARD** Rob Lawless  
Two (blues) 7 p.m. free DJ Club  
(pop/rock) 9 p.m. free  
**THE SHINNY FRIGADE**  
SHINY TUNE, Josh & friends  
Acoustic Soul Night 8 p.m.  
10-12 donation  
**ZEN LOUNGE** Karaoke with  
Buckley VT 7 p.m. free  
Acoustic with DJ Craig (blues)  
10 p.m. free \$10

## chittenden county

**HONEY HOUND BALLROOM**  
The Mob & The Flame (rock) 8  
p.m. \$10/\$15 AA, Grayscale 8  
p.m. free (jazz/rock) 8:30  
p.m. \$10/\$15  
**HONEY HOUND** Blues  
Scholarship Contest (gospel,  
blues, R&B, soul/funk) (jazz)  
8 p.m. 10000 AA  
**ON TAP BAR & B&B** John Daly  
Two (folk rock) 7 p.m. free  
**WATERGARDEN PUB + GARDEN**  
Cajun (blues) Two (jazz) 8:30  
p.m. free

## barre/montpelier

**BARRO BAGEL & BAKERY**  
CAFÉ Face (rock/lo-fi) (blues) 8  
p.m. donation  
**THE COBBY FRIGADE**  
(MONTEPELIER) Capen Jean with  
Amy Clark (rock/blues) (blues)  
Growth & Katie (blues) 8 p.m.  
10-12 donation  
**SHIRT SHELLO** G. L. Wilson (rock)  
with 3 Dams (acoustic) 8 p.m.  
free Open Blues Jam (acoustic)  
John Jack 8 p.m. free

## stowe/winnepesaukee area

**THE BEE & HONEY** Honey  
Tapout (gospel/rock with David  
Langston) (acoustic) 8 p.m. free  
**MOOSE PLACE** Ben Gotschall  
(folk) 8 p.m. free  
**PLEASANT PIZZERIA & LOUNGE**  
Tina Niles 7 p.m. free  
**BUTY BOWL** Open Mils 8:30  
p.m. free

## middlebury area

**CLUBMAN AT THE BRIDGE** Blues  
Jam 8 p.m. free  
**CITY LIMITS** Karaoke 8 p.m.  
free  
**TWO BROTHERS TAVERN**  
LOUNGE & STAGE Two Night  
7 p.m. free

## northeast kingdom

**LA BEAUFORT** Folk/blues  
Impromptu (acoustic rock) 8  
p.m. free  
**PARKER MIL CO.** Thine Night 7  
p.m. free  
**THE YEASE** Open Mils 8 p.m.  
free

## outstate vermont

**MONTPELIER** Open Mils 8:30 p.m.  
free  
**NIXED TURTLE** Jay Lamm  
(acoustic) 8:30 p.m. free  
**GRACE BERRY'S** Go Now Work to  
Break-Up 10 p.m. free

## THU. 17

## burlington

**BARRO BAGEL & PIZZA**  
BARRO Local (blues/rock) (folk)  
8:30 p.m. free

**CHURCH & MAIN** Cady Young (rock)  
8 p.m. 10000 AA  
**COBBY FRIGADE** Front  
Thompson with Charles Gask and  
Blues (rock) 8 p.m. free \$10-12

**THE ONLY PLANTED** Red Picket  
Party (blues/rock) 8 p.m. free  
**COBBY FRIGADE** Front  
Thompson with Charles Gask and  
Blues (rock) 8 p.m. free  
**FRIGADE & PUB** Craig Melnick  
(folk) 10 p.m. free  
**FRIGADE & PUB** Craig Melnick  
(folk) 10 p.m. free

**MILLER'S SPARKLING** 8 p.m.  
& 10 p.m. 10000 AA

**JUNIPER** Ryan Corvado  
(pop/rock) 8 p.m. free  
**LOVEY** (blues/rock) 8 p.m. free  
Burlington Open Mils 8:30  
p.m. free

**MANNATION PIZZA & PUB**  
Rafy Kevs (country) 10 p.m.  
free

**MILK & C.** Tania House 7 p.m.  
free (blues/rock) Thursday 8:30  
p.m. \$10/\$15 90+

**RACHEL** Ryan Corvado  
with Aaron Graham & 3000s  
free Ryan Corvado (acoustic)  
8:30 p.m. free  
**THE SHINNY FRIGADE** (jazz)  
8 p.m. free  
**WATERGARDEN PUB + GARDEN**  
Cajun (blues) Two (jazz) 8:30  
p.m. free

**WEE TAPSCOTT** Various (rock)  
8 p.m. 10000 AA  
**WEE TAPSCOTT** Various (rock)  
8 p.m. 10000 AA  
**WEE TAPSCOTT** Various (rock)  
8 p.m. 10000 AA

**THE SHINNY FRIGADE**  
(BURLINGTON) Karaoke (jazz)  
8 p.m. 10000 AA

## chittenden county

**HONEY HOUND BALLROOM**  
LOUNGE The Mob (acoustic)  
8:30 p.m. 10000 AA  
**HONEY HOUND** Blues  
Scholarship Contest (gospel,  
blues, R&B, soul/funk) (jazz)  
8 p.m. 10000 AA

**ON TAP BAR & B&B** John Daly  
Two (folk rock) 7 p.m. free

**WATERGARDEN PUB + GARDEN**  
Cajun (blues) Two (jazz) 8:30  
p.m. free



FR 10 (2) MILD HIGH CLUB (RIGHT)

**Toasted, Niiiiicely Toasted** Alexander Britton appears to enjoy hallelujahs. To wit: For a time, he was part of the LA-based Salsa Punks—also Ron DART. He also contributed to Ariel Pink's trippiest record, *Pain Porn*. In fact, Britton's own music, released under the cheeky pseudonym *Wala Wala*, is often compared to the hey 1960s to Cal psych pop sound of later-day Pink. Says the website Okayplayer of MIBCH's new LP *Twelve*, it's "a very enjoyable (and firing) score for your next half-accommodated" Groovy Jam the Mild High Club at the Monkey House in Winslow on Friday September 18, with New Hampshire's *WALA WALA*.

PHOTO BY JEFFREY

## THE BARRE OPERA HOUSE

# Asleep at the Wheel

8-time Grammy winner!  
"The Kings of Texas Swing"

Fri., September 25, 8 p.m.

sponsored by

George & Koch Dental Associates

media support from WEDV & WUVB

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100 pages



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Weekdays 6-9 AM

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**THE MUSIC YOU LOVE**

EYES OF THE WORLD PRESENTS

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THE BALLROOM THIEVES

DARLINGSIDE

The new generation of rock, punk and indie music

WIN TIX!

Go to [severelynot.net](http://severelynot.net) and answer 2 trivia questions

Or come by Eyes of the World (198 Battery, Burlington)

Deadline: 5/23, at noon. Winners notified by 5 pm

music

### CLUB DATES

[illegible]

### Cutting Edge

**Cutting Edge** Released in March, *Blade of the Ronin* is the first proper studio release from COMPASS since their 2000 *Red Jax* debut. The Cold Time Band, so far a best-kept secret in the mid-2000s, the Harlem-based trio has hardly been quiet on the internet. Reppers *Yot, Ace* and *World* Migs have bared themselves with a variety of solo releases, as well as collaborations with the likes of Acapp Raps, Wu-Yung Chin and R.I.D. Still, *Compass*'s new 19-track record is cause for celebration. It's loaded with the same type of surrealistic wordplay and offbeat sonic experiments that established them as influential pillars of underground hip-hop more than a decade ago. Catch *Compass* live at Signal Kitchen in Burlington on Saturday, September 18 with [Liam Tracey](#) and [CHRONICS](#).

TABLE 11-10 (continued)

WINDY, TV 808, KANSAS CITY 8:17, 8:18

[barnesandnoble.com](http://www.barnesandnoble.com)

**SWEET MELISSA B. BVDV** Thursdays 3 p.m., First Anne Street (706) 241-0111. Text: Tina Brown (x240047) 7:00 p.m. No fee.

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 293–300

HOUSE PLACE Open 9:30a. 100m. Free

www.kluweronline.com

**CELEBRATE** Theville Shoresays 7 p.m., Sat  
TWO BROTHERS Tavern Lounge & Stage, 344  
Shoreline (Cinema Night, Ryan Hansen)(no trip)  
\$4.00, 100+

*Journal of Interpersonal Violence 27(1)*

**WISCONSIN** Linnell & Eide of Lander (1984) 10 June  
1992

**HEADED TURTLE:** Laidos fought with a pure force.

FRL18

**Keywords:** *depression, anxiety, self-esteem, self-efficacy, coping strategies*

SALES REPRESENTATIVE: Valspar Products  
[area] 8:30 p.m. Sat.

Call for more information: 1-800-828-6888  
 Contact: (office) 703-291-7600 Fax: (703) 291-7604

© 2004 Blackwell Publishing Ltd, *Journal of Internal Medicine* 255: 105–112

**BREITMAN S.** South Pasadena (public accessible island)  
7 p. ill., text. House No. B-6082-2nd. (Grassfield Series  
printed). 1934. 56.

**SADIE BEER** Friday Morning Sing-Alongs with  
Linda Boudin & Friends [sax, mnd] 11am-12pm  
Live with [sax] 12:30 p.m. live. **Maximo Talano**  
[PUNK] 1 p.m. live. **Beat Tapper** [jazz/blues/funk]  
1:30 p.m. 1960s. **Melvin Davis** [jazz mnd]  
4:00pm. 12 p.m. live. **Toko** [v reggae] 7:15 p.m.,  
live. **Luperculus Chelonea** [pop funk] 11:30p.m. live.

SEE SOURCE: Callen Drug Combination (over) 7 p m  
 55- 64 (Drug Market) (over) 7 p m 55  
 SEE SOURCE: BLUM MORGAN (over) 7 p m 55

**WILSON'S FUR & WHISKY BOND** Supernatural  
Fur & Whisky Bond

**MURDER JAMES: BURNING** (no tags) 10 p.m. FREE  
**THE TWENTY PANCEYE (BURLINGTON): LONG**  
**BREAST** (no tags) (other w/dubstage) from 50-5  
 dollars

2024 LOUPEIRA- João André [Loureira] (P) p.m., Q3. Póster  
Sobre Fátima e o 12 de Junho [Loureira] (P) p.m., Q3.

chattahoochee county

**BACH'S BASS LINE** Harmonize Chopin's No. 9, Op. 10-6. Karaoke with Jimmy Earl Up to 80%.

Series: **WATO** [Tutulu: WATO/TO/06: H-0 B-0/06: 0/06: 0.30 p.m., 0/06/06: AA].

Wilmshurst, Nigel, 2000, *Wilmshurst, Nigel*, 2000, 9 pages.

0000-0001-8101-1000: Laura Young & Therapy  
[account] 7 p.m. free

**POKÉMON BALLAD: About Time** (date) 8:30 p.m.,  
 Live: **WV Forewards** (Wild High Club, \$6.50 per  
 person, 8 p.m. door fee).

ON TAP EARLY ONLINE, March 6 Apothecary (web)  
\$ per mo, free. Justice (web) \$ per mo, free.



## barre/montpeller

**RABBITO RABBIT & BUNNETS CAFE** Dave Leuphagen (pub) 5 p.m. - 10 p.m.

**BUSH SPEAKERS SERIES** What? Where? How? When? How? What? Bush Speaks & Cakes (pub) 7 p.m. - 10 p.m.

**CHARLIE'S VIDEO PHOQUE** 8 p.m. - 10 p.m.

**EXPRESSO FLAME** Thanks for Joke! Comedy (pub) 7 p.m. - 10 p.m.

**LA FOLLE NIGEL** The Single and Double (Amusement) 8 p.m. - 10 p.m.

**SWEET MELISSA** Monday Night Comedy Show with Mark Leland (pub) 7 p.m. - 10 p.m.

**WOLFGANG BAR** Andrew Rosen (pub) 7:30 p.m. - 10 p.m.

## shove/suggs area

**MOOSE PLACE** Dave Leuphagen (pub) 7 p.m. - 10 p.m.

**WOLFGANG BAR** Andrew Rosen (pub) 7:30 p.m. - 10 p.m.

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## chittenden county

**BACETRINE PUB** 7 p.m. - 10 p.m.

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**BACETRINE PUB** 7 p.m. - 10 p.m.

# LEARN. LAUGH. LOUNGE.



## OPENING THIS NOVEMBER

101 Main Street  
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## SAT.19

### burlington

**BLEND THEATRE SEASON** "The Tale" (pub) 8 p.m. - 10 p.m.

**CLUB METROPHANE** Andrew Rosen (pub) 8 p.m. - 10 p.m.

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**CLUB METROPHANE** Andrew Rosen (pub) 8 p.m. - 10 p.m.

## SUN.20

### burlington

**FRANKO'S** Kyle Gannon (pub) 8 p.m. - 10 p.m.

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# AT THE FLYNN

**Matthew Shipp Trio**  
Friday, Sept. 18  
at 8 p.m.  
FLYNNSPACE

**Soovin Kim & LLCMF Trio**  
"The Beethoven Project, Part I"  
with Robyn Collins, Joe Niles, and Wookyoung Uao  
Saturday, Sept. 26 at 8 p.m.  
and Sunday, Sept. 27 at 2 p.m.  
FLYNNSPACE

Open 7:00 PM - 1:00 AM  
Flynn Center  
Burlington, VT



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**CLUB DATES**

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**TUE 22 @ VUEX PARK TOUR & J.A.M. EASTERLIN WORLD MUSIC**

## Worlds Collide

**WUKE BAKKA TUNALI**, son of the late world-music icon Ali Farka Touré, is an acclaimed Malian guitarist and songwriter who is often referred to as "The Herdsman of the Sahara." **AJAM GANZELIN** is an American songwriter from Augusta, Ga., best known for her groundbreaking experiments in vocal looping. When the two met in a New York City studio last year, the resulting collaboration produced a stunning work. *Turnover*. The album not only deftly combines styles but finds common ground between them, suggesting that some things really do transcend borders. The duo performs at the Higher Ground Showroom Lounge in South Burlington on Tuesday, September 23.

CLINIC 10 P.M.

**SWEET MELLISA'S** 3.5 Set (overcast)  
Jodi Dine 8 p.m. Kara Band 8 p.m.  
Bull Kanoodle 9 p.m. Free

**atow/sunrise arena**  
**MODJO PLACE** Submission Parties  
Benetti Concert, 10 p.m., 500 donation.

**middlebury area**  
**OUTRAGED!** Brenda Lawrence &  
Melissa Latta (Live Culture) 9 p.m.  
500

**northeast kingdom**  
**THE STAGE** Open Mic 9 p.m. Free

## MON.21

**burlington**  
**FRANKY D'S** 8.30pm Comedy Cops  
Harris 5 p.m. Free

**WALLOUGHSIDE GRABBARBY** Family  
Night 10 p.m. Free

**J.P. 5 P.M.** Open Mic 9 p.m. Free  
Night with Hooters 10 p.m. Free

**LOST CLUB LAMP SHOP** Spring Shop  
Live Club Open (overcast) 9 p.m. Free

**HAMMONTAN PIZZA & PUB** Karaoke  
9 p.m. Free

**BETTER 5** Crushed Out, Lake  
Superior Karaoke 10 p.m. 500  
Free 500

**BAKED BEANS** House of Gigs  
(overcast) 9:30 p.m. Free  
Latae Sessions with Hot Melt (overcast)  
10:30 p.m. Free

**RED DRUMS** House of Gigs 10 p.m. Free

**THE TROPHY PARADE**  
House of Gigs 10 p.m. Free  
House of Gigs 10:30 p.m. 500 donation

**chittenden county**  
**ON THE RISE & CRYSTAL** Open Mic with  
Wyley 2 p.m. Free

**barre/montpelier**  
**BARON RAGEL & HENRIETTA CAFFE**  
Jodi Dine 8 p.m. 500 donation

**SWEET MELLISA'S** 3.5 Set, Kelly Kavin  
10:00-11:00 p.m. Free

**atow/sunrise arena**  
**MODJO PLACE** North Vermont (only  
overcast) 10 p.m. Free

**northeast kingdom**  
**PAID BATS TAPKIN** Jay's Den (only  
overcast) 10 p.m. Free

**outside vermont**  
**OLIVE BRICKY** 5.5 Karaoke with 54  
Cassidy 9 p.m. Free

**TUE.22**  
**burlington**  
**CLUB HUSKINGS** Great Kat  
(overcast/overcast) 10 p.m.  
Free

**FRANKY D'S** Unleashed 10 p.m.  
Free

**J.P. 5 P.M.** Open Mic with Kyle 9  
p.m. Free

**LOST CLUB LAMP SHOP** Latecomers  
(overcast) 9:30 p.m. Free

**RECTOR'S** The Pits 10 p.m. 500  
Free 500

**BAKED BEANS** Skyline Celebration Free  
(overcast) 9:30 p.m. Free  
The Gaffney  
(overcast) 9:30 p.m. Free  
Night  
Tuesday with Hooters 10 p.m. Free

**RED DRUMS** House of Gigs 10 p.m. Free  
**LOST CLUB LAMP SHOP** Free  
(overcast) 10 p.m. Free

**CHITENDEN** Kated Katerina 10  
p.m. Free

**chittenden county**  
**WALLOUGHSIDE GRABBARBY** Live  
(overcast) 10 p.m. Free

**WALLOUGHSIDE SHOWCASE**  
**LOUNGE** House of Gigs 10 p.m. Free  
Cassidy 10:30 p.m. Free

**ON THE RISE & CRYSTAL** Tuesday Night  
10 p.m. Free

**barre/montpelier**  
**CHARLIE D'S** 9.30pm Karaoke  
9 p.m. Free

**OUTSIDE VERMONT** Open Mic with  
Wyley 10 p.m. Free

**SWEET MELLISA'S** 3.5 Set, Kelly Kavin  
(overcast) 10 p.m. Free

**atow/sunrise arena**  
**MODJO PLACE** House of Gigs  
(overcast) 10:30 p.m. Free

**middlebury area**  
**TWO BROTHERS TAPKIN LOUNGE & STAGE** Karaoke with Hooters  
(overcast) 10 p.m. Free

**WED.23**  
**burlington**  
**THE BULLY PARADE** North Vermont  
(overcast) 10 p.m. Free

**J.P. 5 P.M.** Open Mic with Kyle 9  
p.m. Free

**LOST CLUB LAMP SHOP** Free  
(overcast) 10 p.m. Free

**BAKED BEANS** Skyline Celebration Free  
(overcast) 9:30 p.m. Free  
The Gaffney  
(overcast) 9:30 p.m. Free  
Night  
Tuesday with Hooters 10 p.m. Free

**RED DRUMS** House of Gigs 10 p.m. Free  
**LOST CLUB LAMP SHOP** Free  
(overcast) 10 p.m. Free

**LOST CLUB LAMP SHOP** Free  
Sevens 9 p.m. Free  
Free Hooters  
Latae Sessions, 10:30 p.m. Free

**HAMMONTAN PIZZA & PUB** Open Mic  
with Hooters 10 p.m. Free

**RECTOR'S** 9.30pm Comedy Club  
(overcast) 10 p.m. Free  
Cassidy 10:30 p.m. Free

**BAKED BEANS** Skyline Celebration Free  
(overcast) 9:30 p.m. Free  
Latae Sessions, 10:30 p.m. Free

**RED DRUMS** House of Gigs 10 p.m. Free  
**LOST CLUB LAMP SHOP** Free  
(overcast) 10 p.m. Free

**THE TROPHY PARADE**  
(overcast) 10 p.m. Free  
Cassidy 10:30 p.m. Free

**CHITENDEN** Kated Katerina 10  
p.m. Free

**chittenden county**  
**WALLOUGHSIDE GRABBARBY** Live  
(overcast) 10 p.m. Free

**ON THE RISE & CRYSTAL** Tuesday Night  
10 p.m. Free

**barre/montpelier**  
**BARON RAGEL & HENRIETTA CAFFE**  
Jodi Dine 8 p.m. 500 donation

**SWEET MELLISA'S** 3.5 Set, Kelly Kavin  
10:00-11:00 p.m. Free

**atow/sunrise arena**  
**MODJO PLACE** North Vermont (only  
overcast) 10 p.m. Free

**northeast kingdom**  
**PAID BATS TAPKIN** Jay's Den (only  
overcast) 10 p.m. Free

**outside vermont**  
**OLIVE BRICKY** 5.5 Karaoke with 54  
Cassidy 9 p.m. Free

**TUE.22**  
**burlington**  
**CLUB HUSKINGS** Great Kat  
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Free

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Free

**J.P. 5 P.M.** Open Mic with Kyle 9  
p.m. Free

**LOST CLUB LAMP SHOP** Latecomers  
(overcast) 9:30 p.m. Free

**RECTOR'S** The Pits 10 p.m. 500  
Free 500

**BAKED BEANS** Skyline Celebration Free  
(overcast) 9:30 p.m. Free  
The Gaffney  
(overcast) 9:30 p.m. Free  
Night  
Tuesday with Hooters 10 p.m. Free

**RED DRUMS** House of Gigs 10 p.m. Free  
**LOST CLUB LAMP SHOP** Free  
(overcast) 10 p.m. Free

**BAKED BEANS** Skyline Celebration Free  
(overcast) 9:30 p.m. Free  
The Gaffney  
(overcast) 9:30 p.m. Free  
Night  
Tuesday with Hooters 10 p.m. Free

**RED DRUMS** House of Gigs 10 p.m. Free  
**LOST CLUB LAMP SHOP** Free  
(overcast) 10 p.m. Free







# Not Carved in Stone

"Memory Work": SculptFest2015, Carving Studio & Sculpture Center

STORY AND PHOTOS BY MEG BRAZILL

**M**emory may seem like a passing rubric for a sculpture exhibit. Sculpture is generally permanent, whereas memory is ephemeral and unreliable. Yet "Memory Work" is the theme of this year's annual SculptFest at the Carving Studio & Sculpture Center in West Rutland. Guest curator DJ Hellerman, chief curator and director of exhibitions at Burlington City Arts, selected eight artists who created site-specific works.

"Memory Work" has everything to do with CSSC's location amid Vermont's history, now largely razed, quarries and their former manufacturing facilities. Hellerman called on artists to keep in mind "the labor, traditions and generations of people responsible for the success of the Vermont Marble Company, as well as the history of the CSSC."

Here, Italian immigrants labored alongside those from Sweden, Ireland, Germany, Hungary and other countries. In his curatorial statement, Hellerman writes that these immigrants "made a significant impact on the ways we communicate, remember and memorialize." Those workers quarried Vermont's marble and carved it into significant monuments, memorials and buildings around the world, including the Thomas Jefferson Memorial, the US Supreme Court building, Arlington National Cemetery and the Tomb of the Unknown Soldier (the tomb base was fabricated in Proctor).

The result is an exhibition of artists responding to and rethinking forms of monument making.

"The material is going to be here for ever," Hellerman said at the opening last Saturday night, referring to the massive blocks of marble and abandoned equipment on the property. Outside the studio, small chunks of discarded marble have embedded themselves in the soil over decades, while stacks of cut marble seem to be waiting shipment, and former marble-mongers hang over overhead, adding to the industrial landscape.

Hellerman's observation takes on a new meaning when one considers the work of Burlington artist Angus McCullough. His "Boat" employs traditional craft-making methods (weaving, carving, hammering and so on) to create clothing, tools and objects similar to those made by prehistoric humans—except that he uses



"Boat" (detail) by Angus McCullough

**THE MATERIAL IS GOING TO BE HERE FOREVER.**

DJ HELLERMAN

contemporary, nonbiodegradable materials. McCullough's full-scale, two-person hand-made boat and its cargo are composed of new, manufactured materials such as polyvinyl chloride, Tyvek, nylon, fluorocarbon and roof patches.

The boat resembles a birch-bark canoe; it contains a pair of boots, a sheaf of arrows, a bow and other items. The single-person boat, made of high-density polyethylene, are based on Neolithic, Paleolithic and otherwise primitive forms that McCullough researched. In place of feathers on the ends of the arrows, he threaded 21st-century plastic nails. The quiver, traditionally made of leather, is Mylar.

Today, petrochemicals commonly replace natural materials in everyday objects. And, like marble, these substances will be with us far into the future. Even when the objects decay and lose their usefulness, the plastic will persist.

At the opening reception, McCullough lowered his boat into the brilliant green lake water of the quarry and pushed it off. Looking on, he suggested a traditional funeral home.

That wasn't the only work that boldly incorporated a performance at



"Mylar" by Katherine Carter Longmire

the reception. Mary Zampetti's stone images were shaves, equal-five, like a short movie, Burlington artist Stella Marrs inflated her "Big Lady." Mylar figure multiple times during the evening, changing its shape, position and even expression. As if performing, the sculpture appeared content, joyful, surprising and even despondent by turns.

Zampetti, of Grand Isle, began her artistic projection, "West Rutland, Martha Mills," with a historical photograph taken at that site she explored how she created her animation by working from a digitized version of that photo. Zampetti removed one random chunk of the image's computer code at

a time, each time saving the new image. Eventually, she created 166 different images and connected them to make her animation, which she projected inside the former marble-cutting facility.

Zampetti's visuals reflect the way memory often renders events with glitches in the "code." The images are like fragments of memories that can't be summoned in wholes. As the animation progresses—at about a 10th of a second per image—more and more bits of the original image go missing. By the end, the picture is unrecognizable, but the newly reworked one is beautiful in its destruction.

From its opening photograph showing phrases of black and white smoke scattering from the marbleworks, Zampetti's work evokes the hard labor involved in quarrying and carving. What is not evident is the hundreds of hours she put into her own work. Hellerman refers to this mindfulness of toil as the "sense of measured labor." Consumption of all kinds of goods underestimates both the quantity of work and the time it takes to perform it. That conscience is well-known to artists.

The show's connection to work is perhaps most evident in Mary's "Big Lady." The 25-foot-tall inflatable sculpture here is one of three she's created, including a 35-foot version that made a recent appearance at Burlington's Waterfront Park. Despite the sculpture's lightweight appearance, Marrs said that creating each one involved tremendous physical labor—and the ribbon cut her all summer.

"I had to get on top of the materials. The bulk of Mylar was so heavy I couldn't lift it," Marrs told Seven Days. "I had to think of myself as an athlete."

"Big Lady" could be regarded as a modern equivalent to stone monuments—which, Marrs noted, always depict men and seem to populate every park. The artist's other inflatables are a departure from her previous small-scale, two-dimensional pieces. But they are consistent with her interest in environmental issues, feminism and redefining public space.

Two separate sculptures of marble and steel made up Samuel Spellman's "Not Yet Diagnosed, Nervous." One piece is an elephant with elongated steel legs, the other a marble head caught











AT THE FLYNN

10



**PROGRESSIVE PAINTING** Featuring the members of the Haddon Valley and Amos Clarke II. Many of the artists and their work. The Haddon Valley Art Association is sponsoring this exhibit. Through November 30. Info: 384-0000. The Haddon Valley Art Association.

**AMERICAN PAINTING** "The Haddon Valley Art Association is sponsoring this exhibit. Through November 30. Info: 384-0000. The Haddon Valley Art Association."

## Midlife Library

**LOCAL COLOR** Paintings, prints, posters, glass and other media by 40 local members of the Midlife Library. Through November 30. Info: 384-0000. The Haddon Valley Art Association.

**AMERICAN PAINTING** "The Haddon Valley Art Association is sponsoring this exhibit. Through November 30. Info: 384-0000. The Haddon Valley Art Association."

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**ENTERING THE MOUNTAIN: THE ART OF PHOTOGRAPHY** "The Haddon Valley Art Association is sponsoring this exhibit. Through November 30. Info: 384-0000. The Haddon Valley Art Association."

**THE FARM: DREAMS OF RUSTIC LIFE** "The Haddon Valley Art Association is sponsoring this exhibit. Through November 30. Info: 384-0000. The Haddon Valley Art Association."

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**'Fractured: Works on Paper' At the Haddon Valley Art Center in Haddon, it features — Sarah Jones, Nancy Coleman, Leonardo Bree, Oliver Elmsen, Peter Fried, John Goodie, John Gruber, Kiko Smith, Jane Smith, Klaus Tugan, and Dory Tye — consider open the field of abstract, optical and narrative, and then create new meanings and realities with their prints, drawings and sculptures on or with paper. The works are on view through November 30. Info: 384-0000. The Haddon Valley Art Association.**

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## Upper Valley

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## Annelein Beukenkamp

The Burlington artist and member of the Vermont Watercolor and New England Watercolor associations has painted a number of works in the exhibit "Flowers, Ripples and Fowl," currently at the Emily A. Grogan Gallery in Jericho. Beukenkamp says as an artist statement that painting "can surprise, delight, frustrate and intimidate, but mostly it responds to us, dips into our palette of colors and interprets the world in idiosyncratic hues." The watercolors are on view through October 11. Contact: "Beel Affair"

## northeast Kingdoms

**SHANE TAYLOR HOOVER:** This suite of the artist's vibrant, colorful landscape paintings of Vermont and the Northeast is on display through October 3. Info: 703-91-58. Northeast Kingdom Artists Guild in St. Albans.

**"SINGULAR DISCOVERY: ANCIENT FOSSELS, NEW IDEAS"** Fossils and modern art are the central theme of this exhibition, which features a new work by the artist, a collection of ancient fossils, and a collection of modern art. Info: 703-91-58. Northeast Kingdom Artists Guild in St. Albans.

**BUT:** Displays include samples of the most beautiful fossils found around the world, and the artist's work is a collection of modern art and a visual history of the world as seen through the eyes of the artist. Info: 703-91-58. Northeast Kingdom Artists Guild in St. Albans.

**JUDY LOWRY:** New Landscapes, paintings of the Northeast Kingdom. Through October 20. Info: 502-5005. Artist's Inc. in North Green.

**NEIGHBORHOOD GROUP SHOW:** A new art exhibition featuring works by 100 Vermont artists, including a collection of modern art. Info: 503-2045. Waters Town Gallery in Greenboro.

## muskeeter/bennington

**GRASSROOTS ART: BOWEN ACHARD OF THE MIND:** This suite of the artist's vibrant, colorful landscape paintings of Vermont and the Northeast is on display through October 3. Info: 703-91-58. Northeast Kingdom Artists Guild in St. Albans.

**NORTH BENNINGTON OUTDOOR SCULPTURE EXHIB:** Outdoor sculptures of the artist's work are on display through October 11. Info: 503-2045. Waters Town Gallery in Greenboro.

## outside Vermont

**A CELEBRATION OF UPPER VALLEY ART:** A collection of art and sculpture by artists from the Upper Valley, including Bennington, is on display through October 11. Info: 503-2045. Waters Town Gallery in Greenboro.

**CAN YOU SEE IT?** A community exhibit of art and sculpture by artists from the Upper Valley, including Bennington, is on display through October 11. Info: 503-2045. Waters Town Gallery in Greenboro.

**COLLECTING AND SPENDING: "THE ART OF THE ARTIST"** This suite of the artist's vibrant, colorful landscape paintings of Vermont and the Northeast is on display through October 3. Info: 703-91-58. Northeast Kingdom Artists Guild in St. Albans.

**DISCOVER: "THE ART OF THE ARTIST"** This suite of the artist's vibrant, colorful landscape paintings of Vermont and the Northeast is on display through October 3. Info: 703-91-58. Northeast Kingdom Artists Guild in St. Albans.

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# movies

## The Visit ★★

**S**omething is so wrong to see M. Night Shyamalan make a come-back. The writer-director's early triumphs — especially the *Twist of Fate* (1999) — were so perfect that we don't want to believe they were fakes. Surely they're more where they came from, we tell ourselves, and time after time we catch every bit of drama and thinking. Myge right?

Not Shyamalan has only gone from bad to worse. *Lady in the Water* (2006) was bad. *The Last Airbender* (2010) and *After Earth* (2010) were worse. Shyamalan used to put his name above the title, as they did with *Twist of Fate*. A truly these days you'll find it in a poster's small print — if you notice.

So *The Visit*. The filmmaker's 11th feature. Its trailers made clear instantly that Shyamalan was choosing to change up. I remember thinking, *Oh, he never has he come a fall. Now firing that he's decided to continue forward with comedy. A professional who's got a lot of time to make even the same sort of featured thing isn't. Could it finally be what we've been waiting for?*

Nope. Unless what you've been waiting for is another loud-faced film. Seriously. One based on the shakiest of premises and sprinkled with stile as humor with an utterly lovely doll-like and death jump scenes.

A 15-year-old aspiring filmmaker named Jesse (Riley Keough) and her 10-year-old brother, Tyler (Ed Oxenbould), are perched off for a week in the Pennsylvania sticks with grandparents they've never met. Their mom (Ashley Judd) wants the time to enjoy a tropical cruise with her new boyfriend — never mind that she left behind two adolescent circumstances and hasn't spoken to her parents in nearly two decades. (The question of how the trip was arranged is none of the movie's never gets around to answering.)

Naturally, because the experience and naturally from (Shyamalan) and Pop Pop (Steve McQueen) are all their ruckus. Except when they're in those rooms, doing something odd like staring at the wall and laughing — one of Jesse's favorite pastimes Pop Pop prefers to keep busy by working his solid steel shavings in the shop. Seriously.

The kids are told to keep their mouths shut after 9:00 p.m. (Shyamalan, *We're sorry!*) — which, of course, they eventually do. A surprising number of days go by before the children begin to fear for their safety, considering what they observe at night. Namely Jesse poking and chewing at walls, usually warning, and striding as all hours up and down hallways at high speed.



**SENSE OF HUMOR** Keough makes the most of the small age for the child — and laughs — in her latest, *The Visit*, a comedy.

Now, I'm convinced to bring it down by Shyamalan's film, but this was the first time I was also advised. The kids are initially a sceptic of the strange behavior they witness because their grandfather's strikes it as Nana's and stage Alibi's. As for his own incantations and habit of dressing as if he's costume party that look place may pass in the past, these are drilled up to the effects of old age.

I've watched loved ones under the indignities of dementia and can't help but find the filmmaker's decision to use them for comic fodder and cheap thrills is dispositive to his. My knowledge is previous movie has ever equaled mental and physical deter-

mined with the mountains but then they're making sense in the *Visit* What's next — a thriller set in a nursing home where all the patients are mothers?

As so many of his films do, this one has a surprise twist near the end. But it comes in comparison with the surprising level of insanity on display in these few denizens, recognizable, disappointing manner. And (spoiler alert), The movie isn't a total waste.

RICK KISHLAK

## Meru ★★★★★

**W**hy do people climb mountains? Why do people do anything painful and tedious that they don't have to do? *Meru*, a documentary about three climbers' quest to be the first to conquer a 20,000-foot Himalayan peak, doesn't answer these questions definitively — not necessarily in terms of biology, Jim Kruttschnitt, the journalist and mountaineer who wrote the Everest chronicle *Thin Air*, considers why a climber might persist in the face of injury, danger and loss. Because, he says, "You'll go looking only if you die."

Here is a portrait of obsession, which makes Kruttschnitt (who also wrote the book) as appropriate Greek chorus for the piece. It's a portrait that could only be done by the obsessed themselves. Though *Meru*, we quickly discover is not a place where one can bring a camera crew. The footage we see of the ascent was captured by two of the climbers, National Geographic photographer Jimmy Chin and Becca O'Leary. Chin later brought his footage to film maker Shashank Chin (Vineyard), who married the two as credited as co-directors. There is, no doubt, no creative in *Meru*, but after the fact interviews that seem to narrate and interpret.

The camera crew among 200 pounds of gear that Chin, O'Leary and Conrad Anker had to lug up 5,000 feet just to reach their



**SUPPLY LINE** Chin and O'Leary's adventure was made in a brutal climate of a seemingly impossible Himalayan ascent.

and challenges, a 1,000-foot sheet of steep, smooth granite called the *Shin's Fin*.

How do you camp where overhanging a "big wall" with no solid footholds but loose boulders? One "particular" that dogged all the ways of the mountain Supply line, how to anchor. The climbers' ability to cling to this vertiginous surface — which, in many ways, was, can be as fragile as a "house of cards," Chin notes — is a huge source of awe and special effort. There's a superb documentation of the process in a longer one still.

But perhaps the greatest reward is their refusal to give up. We witness Anker Chin

and O'Leary's first attempt at *Meru*, in 2008, having been moved in and back, they have back 200 meters from the summit. They make it to the top that second attempt, in 2010, but through. Then so, the filmmaker build suspense with their success at the interval between the two climbs, which turns out to be a world — so dramatically a world, in fact, that the second expedition began to look like a quiet revolution.

Along the way, the three men emerge as compelling personalities. The film shows us the personal history of Anker, which has been climbing for decades and lost both his

mentor and his longtime climbing partner to the sport. On the other end of the professional spectrum stands O'Leary, a laid-back actor whom Chin and Anker first encountered through YouTube videos of his stunts during free climbs.

If *Meru* was a Hollywood drama, Anker would probably be portrayed as the Captain. O'Leary, Chin is not much less and O'Leary as the reckless young hero. But it's not a drama, and the men don't play those scripted roles.

Indeed, what we learn from their interviews is that no one can afford drama in a sheer vertical ascent. The 200 expedition started a new risk factor — one so significant that even the most professional has put one long jump camera, "Meru" but once that expedition is under way we see no arguments or second-guessing — who has the energy? The confrontation of the human body, the demands and the mountain is conflict enough.

Whatever one thinks of such dangerous endeavors, *Meru* is an instructive reminder of just how far Hollywood heroes, with its CG enhancements, has moved from the real limits and capacities of the human body. Watching these three men fight for every foot of altitude is far more exhilarating than seeing a superhero defy gravity — and far more inspiring.

HAROLD HARRISON







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ENTERTAINMENT WEEKLY

SEPTEMBER 23, 2015

ENTERTAINMENT WEEKLY

ENTERTAINMENT WEEKLY



**NOW PLAYING IN P.S.**

**TEMPERANCE & HOPE** Easy 101 writer plays a contrived French writer who finds his character's company shrinks by a new book in the company house could anyone (3.5 stars, R) released by M.I. 7073

**THE DISCOVERY OF NEUTRON** A French science fiction film about the discovery of the neutron in the 1930s (3.5 stars, R) released by M.I. 7073

**NAUGHTY & NICE** A 1930s film about a woman who is a thief (3.5 stars, R) released by M.I. 7073

**THE NIGHTMARE** A 1930s film about a woman who is a thief (3.5 stars, R) released by M.I. 7073

**A WALK IN THE WOODS** A 1930s film about a woman who is a thief (3.5 stars, R) released by M.I. 7073

**NOW ON VIDEO**

**THE DISCOVERY OF NEUTRON** A French science fiction film about the discovery of the neutron in the 1930s (3.5 stars, R) released by M.I. 7073

**THE NIGHTMARE** A 1930s film about a woman who is a thief (3.5 stars, R) released by M.I. 7073



**More movies!**

Film series, events and festivals - all movies other than cartoons can be found in the calendar section.

**OFFBEAT FLICK OF THE WEEK**

BY MARCO DI WARRISON

**Grandma**

Are you aware of movies in which sex or obscenity is depicted as "dirty" or "lewd" or "comic relief" rather than just as you know people do it in real life? Grandma manages to avoid that pitfall (and the "lewd" or "comic relief" is because the grandma in question is played by the great Lily Tomlin, and she is helping her teenage granddaughters, Julia Garner) find a way to live in a world where the film is not so typical of comedy as it is of the New York Times.



Grandma is a 1930s film about a woman who is a thief (3.5 stars, R) released by M.I. 7073

**WHAT I'M WATCHING**

BY STEPHEN DE SCOTTE

**This week I'm watching**  
**Cassidy Clayton: Sonya Lutz**

Online videos may not be the glue that holds together the modern world as a whole. But if you're a fan of the Sonya Lutz, you'll find it hard to resist. The first match between Cassidy Clayton and Sonya Lutz is all the more important for being so historically important.



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READ THESE EACH WEEK ON THE LIVE CULTURE BLOG AT  
[sevendaypvt.com/liveculture](http://sevendaypvt.com/liveculture).

**BURTON**  
WINTER 2016 COLLECTION



THE DISCOVERY OF NEUTRON

THE NIGHTMARE

THE NIGHTMARE

THE NIGHTMARE



# fun stuff

DAVE LAPO



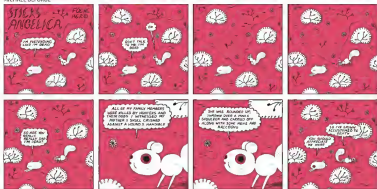
EDIE EVERETTE



LULU EIGHTBALL



MICHAEL DEFORGE





**MORE FUN!**  
 STRAIGHT DOPE (P.27)  
 CROSSWORD (PG.5)  
 CALCOOK & SUDOKU (PG.7)

JEN SØRENSEN

## BIG-BUCKS TRUCKS

**THE PICKUP TRUCK:** IT USED TO BE JUST A RAMPAGE VEHICLE



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HARRY GLISS



"Yeah, but this is a cat on a skateboard being arrested by a cop with a tattoo of the Confederate flag!"

# Champlain Mini Maker Faire



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**THURSDAY  
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**98.9 WOKO**

**BUT**

**WJZN**

**105**

**WJOY**



FRAN KRAUSE

# DEEP DARK FEARS



WHEN PRAYING, SAYING "AMEN" IS LIKE HANGING UP THE PHONE.



IF YOU DON'T SAY IT WHEN YOU'RE DONE,



GOD WILL THINK YOU'RE STILL PRAYING,



AND THERE WILL BE MISUNDERSTANDINGS.

Have a deep dark fear of your own? Submit it to [comixart.com](http://comixart.com). From Krause to deep-dark-fears [tumble.com](http://tumble.com) and you may see your neurons illustrated in these pages.

## RED MEAT

police officers' version of

think the police think of  
Max Cannon

I think I'm having a heart attack. I don't know if it's just a heart attack or if it's something else. I don't know.



You mean thing, right?

Yes, yes. I'm really worried about this. I don't know if it's just a heart attack or if it's something else. I don't know.



Oh, oh. I'm really worried about this. I don't know if it's just a heart attack or if it's something else. I don't know.

I think I'm having a heart attack. I don't know if it's just a heart attack or if it's something else. I don't know.



Probably, so if they expect more of you, please come back and see me soon.

## THIS MODERN WORLD

by TOM TOMORROW



THE "MODERN" IS BEING THE ONLY ONE THAT'S LEFT. EVERYONE ELSE IS BEING TAKEN AWAY. THE ONLY ONE THAT'S LEFT IS THE "MODERN" IS BEING THE ONLY ONE THAT'S LEFT.



THE "MODERN" IS BEING THE ONLY ONE THAT'S LEFT. EVERYONE ELSE IS BEING TAKEN AWAY. THE ONLY ONE THAT'S LEFT IS THE "MODERN" IS BEING THE ONLY ONE THAT'S LEFT.



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KAZ







**Virgo**  
AUG 23 - SEP 22

the power of light, or a charmed cauldron that bestows a healing potion. But there is no important caveat. The heroes soon resolve their issues out of sheer lust. They have previously performed lewd deeds or unfaithful acts in order to earn the right to be blessed. According to my analysis, Tuesday, the coming weeks will be prime time for you to make whatever decisions, big or small, you will require before you

[illegible]

element will close the gap between the Real You and the image of yourself that you display to the world. I know of two ways to accomplish this. You can break with the Real You so that it more like the image you display. Or else you can change the image you display so that it is a more accurate rendition of the Real You. Both strategies may be effective. However you go about it, Cameron, I suggest you make it your goal to break the record of yesterday's you.

1957 (July 23-Aug. 21) born under the sign of Leo. Minnie Dufurpup was an influential artist whose early work prefigured surrealism. In 1910 he submitted an unusual piece to a group exhibition in New York. It was a plain and personae surreal but he tried it "Surrealism" and insisted it was a genuine work of art. In that spirit, I am putting my seal of approval on the minute masterpiece you see.

in the process of managing. Hereonforth this melodense shall also be known as a work of art, melindible will be "Purification" (I would you prefer "Regulation" or "Reintegration"?). If you finish the job with the persons you have at your disposal it will tomorrow qualify as a well-ordered melindible.

your power animal. Be like him. Scrounge the horses for the metaphorical sliver that is coming, and be ready to reveal its appearance with a triumphant wail or call. On the other hand, the reader is also your reflection mirror. Guard the line that would lead you to imitate the way he handles his in a fight, which is to keep losing and squabbling. Beyond the point where he should let it go, in conclusion, Libby, not like a rooster but also don't act like a rooster. Give up the projected struggle so you can devote yourself to the issue, just this. Link, which is to act outside the confines of the concept, feed and feed.

them—enjoy making life so complicated and intense for yourself? you may be glad to learn that the current ecological crisis faces that development. My reading of the ecological movement suggests that you should dive deep into rich metaphors that could drive you both crazy. I suggest that you will be motivated and invigorated by your encounters with ecological torment and difficult bliss. Ben Sawyer of Hesse Reef School expects these metamorphic visits. Ben's gleaming to you his bewitching eyes, and his metamorphic messages rippling through your atmosphere like wind and unpredictable words of wild wisdom, will be deep and small inside.

Adams were disciples of an unlearned Druidist sect that practiced sacred naturalism. One of their central premises: How could anyone possibly know God while wearing clothes? I am not excessively recommending that you make their practice a permanent part of your spiritual repertoire, but I think you might find value in it during the coming weeks. Bear witness, and thank God for the wonders we see.

You will have the chance to explore states where business and business overlap. Look forward to Research and Institute, community

key themes in the coming weeks is, given I suggest that you disagree it, seek it out, expect it and treasure it. To prepare for this, I've made study all of the meanings of "green" below. At least five of them are possibly unthought-of and can be an adjunct to your lit. flag since it's only of them, movement, or proportion, seemingly effortless and most fluidly. 2. Future or goodness, independent of the green or helpful 3. Happy, happiness, country 4. A temporary exemplar or morally a review 5. A state of affairs or property 6. A prayer of blessing or thanks said before a meal 7. An unthought-of place or effort or a color

And that money went delivered to the radio station and was put into the account. It was not lost and was not even needed. But not dissipated. We're talking the account? Well, you have more or less finished paying off one of your human debts. You have completed or at least substantially completed your payment that had been stopping your progress. As a reminder, doing your duty with such diligence, you have earned a reward from some of the more loving aspects of reality. And now you have a mandate to pether up the integral grid please send your mission some way, some, and for like a handful of hands

efficient of men. All I want is a better low  
Thru the raster that three those others  
in his poetry "Middlestone in an Emergency"  
and now I'm asking you to adapt a modern  
version of it. Here's how I would change it to  
your verse: "Middlestone in an Emergency"  
of person artists. All I want is to give  
and receive boundless, healthy, interesting  
low." To be frank, I don't think O'Hara's simple  
and massive dedication will work for you.  
You really do need to add my recommended  
revisions in order to improve your code and  
see [www.cw3.com/cw3.htm](http://www.cw3.com/cw3.htm).

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